

JEFFERSON MONTHLY

An abstract artwork featuring several overlapping, teardrop-shaped or petal-like forms in vibrant colors: blue, red, green, yellow, and purple. Each shape has concentric layers of color, creating a sense of depth and texture. The background is a solid deep purple.

Profiles in Experience:
Living Within the Autism Spectrum

The Members' Magazine of The Jefferson Public Radio Listeners Guild

June 2008



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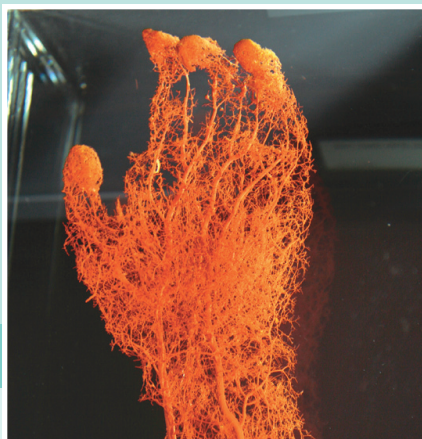


PHOTO BY TOM LAVINE

The circulatory system of the human hand, part of the "Bodies Revealed" exhibition at Turtle Bay Exploration Park in Redding (see *Spotlight* p. 14 for details).



Alison Brown, former investment banker turned banjo master, joins Fiona Ritchie on the June 29th broadcast of *The Thistle & Shamrock*.



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ON THE COVER

"Simple Flower" by Kristen Willey, a successful and talented 7th grader at Hedrick Middle School in Medford. She lives within the spectrum of autism.

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JEFFERSON MONTHLY

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By Janel Salazar

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This month's feature is written by Janel Salazar, mother of an autistic son and advocate for those who live within the spectrum of autism and those families who care for autistic loved ones. Salazar shares the stories of four autistic individuals at different stages of development; these personal stories put faces and feelings, as well as the frustrations and celebrations of families in front of the statistics and sound bites we hear and see in the media.



Jeremiah Moore, now age 26.



The Palo Alto Chamber Orchestra returns to the Elizabethan Stage of the Oregon Shakespeare Festival for a concert on June 30th at 8:30 pm. (see *Artscene*, p. 32 for details).

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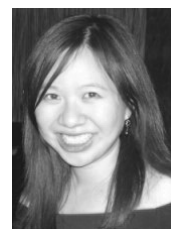
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Michel Taddei, double bass

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See page 20 for e-mail directory.



Tuned In

Ronald Kramer

More on NPR and JPR

Over the past eighteen months I've devoted two columns to a discussion of National Public Radio (NPR) and its member stations. This month's column was suggested by one of our Listeners Guild members who was curious about the financial relationship between member stations, like Jefferson Public Radio, and NPR and thought others might also be unclear about it. Since I hadn't covered that area in the columns I previously wrote, I am happy to oblige. First, some background is in order.

Unique in public radio, NPR is a membership organization. Its programming production "side" dates back to 1970 but what came to be called the "new NPR" came about in 1977 when the programming production company was merged with another

organization which had existed to represent public radio before the federal government. Thus, NPR now has several different divisions consisting of programming, membership (the representation function) and distribution (which operates the satellite interconnection system on behalf of the public radio system).

Whereas other public radio program providers have "affiliated" stations that purchase their programming, NPR is a membership organization. A station can be a member for representation purposes, for example, and buy no programming. Conversely, a station must be a member in order to acquire any significant amount of NPR programming. Member stations vote for the members of the NPR Board of Directors, have control over amendments to NPR's bylaws, and - in general - exercise the rights of members over the company's overall destiny. NPR management, hired by the NPR Board, operates the company.

Because NPR is a membership organization it has an obligation to treat all mem-

ber stations equally and fairly. Thus, its pricing policies for programming, etc. are drawn in a kind of broad stroke conceived to address overall conditions. It doesn't for, example, have a different pricing model for a radio station which serves a town of 50,000 persons where the median income is \$75,000 versus a similarly-sized community where the median income is half that.

An NPR member station doesn't have to

purchase any particular program or quantity of programming. NPR does require, however, that a station broadcast all underwriting announcements they embed in any program the station carries. Some programs carry additional restrictions as well. Our total program purchases from NPR, not including fees we pay for membership and use of the

satellite distribution system, currently run approximately \$250,000 annually.

NPR has "batched" programming in ways that maximize its return on programming costs. For example, a station which purchases both *Morning Edition* and *All Things Considered* realizes a significant savings as opposed to a station which purchases only *Morning Edition*. The two news magazines represent a huge percentage of the total cost of JPR's total NPR programming purchases because news is the most expensive programming to create (except for radio drama which no one in public radio can really afford to produce any longer). Other "specialty" programs like *Car Talk* or *From the Top* are priced as "standalones."

Because JPR operates three fully separate program services, which is extremely unusual in public radio, and because we operate an unusually large number of stations, we have an extraordinarily complex program purchase

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“Our total program purchases from NPR, not including fees we pay for membership and use of the satellite distribution system, currently run approximately \$250,000 annually.”

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OF THE MONTH



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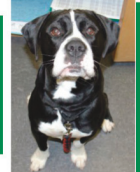
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Jefferson Almanac

Paula Bandy

Living in History

Downtown Klamath Falls showcases some of the finest and most diverse period architecture that I've ever seen. The thing of it is, where most towns have a theme or particular style they like to try to emanate, in Klamath the buildings don't really match. Many of the older buildings downtown hold their own distinctive style. From the Balsiger Building, which opened its doors on April 12, 1930 and was noted by the Metropolitan Museum as being one of the finest examples of Egyptian Revival architecture in the country, to the Williams building with its rare and mythical imagery of pinecones and cow skulls, evidence of Klamath Falls uniquely independent past (and present!) presides over the downtown.

We value these old buildings for their history, but in Klamath Falls it doesn't stop with the façade. It's often when walking through the doors of downtown buildings that what many would believe is 'passed' is quite present.

Klamath Grill

At the Grill none of the coffee cups are the same. You can look at them piled up behind the diner counter and it's obvious many of them have been around for decades. Some are vintage, others kitschy, a few plain and many corny. But the American coffee sits well in each of them.

Although the restaurant is in a newer, more modern building, it feels old. Think 40's or 50's diner; maybe even the 30's. And it's a thoroughly local scene. Entering off Main Street, the sentimental whiff of years of cooking grease greets you like an old long-lost friend. The metal and fake wood Formica tables and triangular vinyl chairs are usually full of young and old; everyone is in conversation. But if you sit quietly, you

can listen in on a number of locals discussing the times, both past and present, sometimes simultaneously. And because many of the patrons are older, having lived in Klamath all their lives, and rather hard of hearing, the conversations are easy to hear and often entertaining. The world turns at each of these tables.

The Grill still serves up yesterday's favorites on today's plates, some dangerously so. Let me just say that more than once I have seen take-out placed in Styrofoam containers and by the time the hash browns got to the table, the heat from the food had melted the styrofoam. So, I recommend you eat in. You definitely want to miss the 'styrobrowns' but not the ambience. There are few places like the Klamath Grill around anymore.

Drew's Manstore

Against the old wooden floors lay rectangular carpets with an illustration of a packer boot that reads- Drew's Boots, America's Boot Source. You have arrived at the store, with "the largest selection and inventory of handmade packers, loggers, smokejumpers, and pac boots in the nation." And if that doesn't work for you, the professional cobblers downstairs will simply custom make what you want, or handily rebuild what you've got. In a throw away world, what has 'passed' is not yet the past at Drew's.

It might be the smell of old leather or the several animal heads mounted along the center aisle, or even the antiques displayed that causes you to pause and stop to look around upon entering. Beautiful Pendleton blankets hang on the walls, while tall knotty pine pillars push the open space upward, not unlike gothic columns in a cathedral. The old world still

You know you are in a different time zone, when you have time to read all the newspaper or several chapters in a book.

exists here, along with cowboys and Indians, Tommy Bahama and Brighton.

Having a not-so-hidden affection for the romantic west and cowboy style, there are times in Drew's when I'm taken aback by what most people presume is passed standing right in front of me. Cowboys, real ones, dressed in boots and hats, vests and belts, and a scarf tied precisely around their neck. Some are clean-shaven, others fully bearded and one, who just happens to work there, has a white braided mustache that comes to the middle of his slim chest. Once, I was mesmerized by the timeless silhouettes of two well-attired cowboys-the shape of the hat is a dead give-away-in conversation about 'swapping lies'. It might have been opening day at Drew's. But this year, Drew's celebrates 90 years in the same location. The true west lives still.

Oregon Bank Building

The six-story Oregon Bank Building opened on March 3, 1930. Built in traditional Gothic revival style it holds a place of honor on the National Historic Registry. Today it's home to many offices, retail space, and a gourmet café. It's still the tallest building in downtown Klamath Falls and holds many original fixtures, flooring and not one but two hand-operated elevators with operators. Yes, they wear uniforms and an elevator hat.

To call the elevator you push a metal button-the original fixture-and wait. When it arrives the outer door opens and the operator pulls the inside sliding grate aside and minds you to watch your step. You tell her where you want to go, she closes everything and up (or down) you go. The elevators are often decorated for holidays throughout the year and at Halloween there's usually candy. There's such old grace in being treated as someone special...

Train Station

There's just something romantic about waiting for a train. And unfortunately at the old stone Klamath Falls station you often do wait awhile for the Coast Starlight to make its appearance. The shiny high-backed wooden benches aren't very comfortable-more like church pews really-and there are no cafes or gift shops. You just know you are in a different time zone, when you have time to read all the newspaper or several chapters in a book. Time even moves slower here...

CONTINUED ON PAGE 9

Oregon Cabaret Theatre

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Russell Working, *Daily Courier*

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541-552-6245 • sou.edu/sma Betye Saar, *Loss of Innocence*, 1998, mixed-media tableau.

SOUTHERN OREGON UNIVERSITY

Profiles in Experience:

Living Within the Autism Spectrum

By Janel Salazar

My son, Jeremiah, was born on May 16, 1982 on a sunny Sunday morning in Silverton, Oregon. He was healthy and I remember thinking how perfectly proportioned he was. Actually, he was just perfect. Jeremiah was a hungry little guy who grew very fast and really, the only time he cried was for more food. He was content and happy.

I went back to work soon after Jeremiah was born, so we both experienced other infants and toddlers early on in daycare. As time went by, I could see children at the sitter's reaching milestones like rolling over, sitting up, crawling, walking, talking, well before my son. From visits to his pediatrician, he was above average in all of the health indicators so for a while, I heard and haltingly accepted that babies develop at their own pace. I kept working with Jeremiah on instinct and by talking to the other babysitter moms to teach him what I thought he needed to learn for development and growth.

By 15 months of age, Jeremiah was finally crawling but not trying to walk. He was experimenting with sounds but clearly was not developing speech at the rate of the other toddlers who were beginning to communicate in rudimentary language. I feel very fortunate that Jeremiah's caregiver, Shirley, who was like a grandma to us, told me that she thought there was something more to Jeremiah's delays than just slow development. That was a good catalyst to take more action. We took Jeremiah to a neurologist in Portland who said he thought it may be cerebral palsy, so referred us to the Child Development and Rehabilitation Center (CDRC) at OHSU.

I was again, very fortunate to have access to Dr. Gene Stubbs and his research. We took Jeremiah for three observation sessions where professionals watched him carefully with toys, with his parents, and with staff. Dr. Stubbs interviewed us about Jeremiah's development and personality. He seemed very serious and dedicated to his work which was reassuring. After the sessions, Dr. Stubbs told us that Jeremiah met 8 of 16 criteria for autism. The fact that his behaviors met half the criteria meant that he was high functioning. My first reaction was relief to know that something had



Marcie Dixon, and her son, Preston, age 5.

Statistics collected by the Oregon Department of Education for the 2007–08 school year report that 1 in 89 children attending public schools are eligible for services due to an Autism Spectrum Disorder (ASD).

been identified. My second was to take action in a pre-Internet era.

We were referred to a new organization called The Children's Guild, located on the campus of the School for the Blind in Salem where we lived. It was founded by Kathy Bridges who, as the mother of a child with a developmental disability, started an organization that provided services in a setting that was completely progressive and innovative for its time in the mid-1980s. Jeremiah received hour-long, bi-weekly sessions for

Speech and Occupational Therapy (OT). I joined Jeremiah to continue therapy at home. The vision that Kathy Bridges brought to our reality made a profound difference in our lives.

Jeremiah had taken his first step on Thanksgiving Day when he was 18 months old. His first word was "uh-oh" which I realized is what I was saying when he dropped a toy or food from his high chair. He said a few words like "grbape" for grape, and "doin" for "what are you doing," but every word learned was extracted, one at a time. I tried to engage Jeremiah in play but realized that it always

ended up with his favorite plastic toy wagon turned upside down, spinning the wheel endlessly. He loved to make motor noises for the killer Hot Wheels collection inherited from his Uncle Erik, lining up each of the cars on the back of the couch. Jeremiah would always stop suddenly whenever he heard the bus on 24th Street that to me, was just a faint noise in the distance. I used buses, cars, and heavy equipment machinery to teach colors, words, and numbers because that's what had his attention. Jeremiah had little interest in imaginative or pretend play, so action figures simply became more objects to line up. Jeremiah loved to see Grammy Shirley, but he interacted in parallel to, rather than *with*, the other kids (except for his little sister, Darcy, whom he hugged and cherished). In the mid-80s when the occurrence of autism was over 1 in 10,000 births, I had no understanding what affect autism had on Jeremiah and his learning and interaction style other than what I could observe. I taught him intuitively.

In 2007, the Center for Disease Control (CDC) announced that 1 of every 150 children born in the United States has some

form of autism. Statistics collected by the Oregon Department of Education for the 2007-08 school year report that 1 in 89 children attending public schools are eligible for services due to an Autism Spectrum Disorder (ASD). This dramatic rise in autism is a double-edged sword because when my son was diagnosed, society was barely past the Refrigerator Mother theory that autism resulted from the absence of maternal warmth (it even pre-dated the movie, *Rainman*, that although stereotypical, put the face of autism into public perception). There were fewer resources and general understanding because of limited autism awareness. Today, that is turning around because autism is approaching epidemic numbers

Autism is known as a spectrum of sensory processing disorders, or ASD, because it can manifest in an array of hyper or hypo sensory issues with varying levels of intensity. Some children are born with characteristics of Classic/Kanner's Autism, and some develop typically then experience Regressive Autism by 30 months of age.

No two individuals on the Autism Spectrum are alike. Add to that uniqueness, the differences that people and families affected by autism have experienced because of their age and place in society at that time. Following are profiles in experiences of living with autism from the perspective of different generations:

Preston Dixon, Age 5

Preston is the first child of Marcie and Darren Dixon. "From day two you started screaming. We called it colic and tried a whole list of things to comfort you; vacuum cleaner sounds, different formula, soy formula, acid reflux medicine, swaddling, bouncing, music, sh-sh sounds in your ear while I held you close. Nothing really worked except pure exhaustion when you'd fall asleep. Your "colic" lasted all day for days on end. Then magically you'd have a day that I could change a diaper or feed you and the screaming would stop. Then, it started all over again. Grammy said she saw great patience in me that she'd never seen before. You didn't like being cuddled or held. While being carried, you had to face outward to look at things around you."

"By two years old you still weren't talking and refused to make signs that I was using to communicate with you. Tantrums were the theme

CONTINUED ON NEXT PAGE

Things We Should Know...

- 1 in 89 school-aged children are eligible for autism services in Oregon, up from 1 in 98 last year.
- Oregon is number three in the occurrence of autism behind Minnesota and Maine.
- The Oregon Legislature passed Senate Bill 1, effective in 2007, and House Bill 2918, effective in 2008, to bring equality in coverage of neurological conditions like autism to the same level as physical conditions. More policy will be introduced in the 2009 legislative session.
- Autism is a bioneurological condition and is not an intellectual disability.
- Autism is a spectrum of disorders (ASD) from non-verbal to high functioning autism (HFA) to Pervasive Development Disorder-Not Otherwise Specified (PDD-NOS) to highest functioning Asperger's Syndrome (AS). ASD is a sensory processing condition that affects verbal and non-verbal communication, social interaction, and presents in repetitive patterns or language of narrow interests that can range from mild to disabling.
- Markers of autism: Sensitive or oblivious to stimulation (speech, touch, sight, sound). Lack of joint attention or tracking where the parent is looking or what they are doing. Limited to no imitation. Playing with toys as objects rather than imaginative or pretend play. Parallel play alongside, rather than engaging with other children. Repetitive movements or sounds. Little to no response to name. Communicates only to get needs met rather than for interaction.
- Early Intervention: Engaging child at the earliest age to be most effective in behavioral interventions designed to teach self-help and self-regulation skills to interact effectively and develop meaningful relationships with others.
- People can learn to manage and thrive with autism through schedules, routines, and non-verbal cues. They are most comfortable in familiar situations.
- Planning is required to meet the needs of the growing population of children, adolescents, and adults with autism entering into the Social Services System for residential, job training, and supplemental income assistance. This figure can be mitigated through successful Early Intervention, Oregon Department of Education, and ESD programs, and coverage for medically necessary treatment as prescribed by a physician.
- The exact cause of autism is unknown. A theory is that it may be a combination of environmental toxins that trigger a genetic predisposition, either before or after birth. There is controversy surrounding the use of the preservative, thimerosal in vaccinations. There are no reported studies to conclusively prove this however there are many parents that report regression into autism concurrent with vaccinations for their children. Some parents who are not anti-vaccine, feel strongly that there may be too many vaccines given at too early of an age for children's bodies to process in a healthy way. Autism usually appears by 30 months of age.
- If you suspect autism, see your pediatrician, Asante Child Development Services, Child Development Resource Center (CDRC), Public School Special Education Multi-disciplinary team, attend the

autism support group to network with parents and professionals. County Developmental Disabilities Services provides access to supports and services including Oregon Technical Assistance (OTAC) for families/individuals of any age, and Vocational Rehabilitation (VRD) and Creative Supports (CSI) for transitioning teens and adults with job placements and interview skills, residential services, and leisure activities through Person Centered Planning.

■ There is no cure for autism. But, there are evidence-based treatments that can make a significant difference in a child's ability to interact successfully, some to a level where they are indistinguishable from their peers.

■ Treatment plans can include a combination of approaches from behavioral therapies like Applied Behavioral Analysis (ABA) and Relationship Development Intervention (RDI), along with Occupational and Speech Therapy, to biomedical interventions that eliminate gluten and/or casein from the diet (some people with autism have significant gastrointestinal problems), to vitamin therapy, to chelation which extracts toxic metals from the body that when able to cross the blood/brain barrier, can result in cognitive impairment. Some families also take a naturopathic, or pharmacological approach. Most agreement lies in a treatment plan that includes a behavioral therapy, OT, Speech, and possibly one or more of another approach based on consultation with your clinician and your own research.

Websites:

www.autismweb.com/signs.htm
talkaboutcuringautism.org/index.htm
www.wrongplanet.net
www.auties.org
www.researchautism.org/resources/AspergerDVDSeries.asp

Read:

Recovering Autistic Children by Stephen M. Edelson, PhD, and Bernard Rimland, PhD

Changing the Course of Autism by Bryan Jepson, MD



Eliza Littleton, age 16, at Great Expectations Theater.

of the day. Speech therapy for two hours a month was a nice playtime, but I think time is what it took for you to speak three word sentences at 2 ½ years old.”

“Then your sister was born and it made it difficult to “help” you do things as I’d done for you until now. Not yet three years old and you and I had a three-hour battle over socks. You refused to learn how to put them on. Your hands would go limp when I tried to form your fingers to grasp the socks. I was calm for the first two hours.”

“The 23-week Life Skills course at Living Water helped me deal and heal from some of my historical issues so that I could be the adult and care for you and your sister. But still the tantrums continue.”

“Your medical diagnosis of High Functioning Autism came just after you turned five years old. When we were kicking the idea around last spring I was stunned and numb for a couple of weeks. Then I was a bit relieved that there was some type of explanation for your behavior. Relief turned to understanding and I was able to let more things go without fretting about them. However, that didn’t last long. I’m not sleeping well at night...I feel like I have an open wound in my heart...”

As a teacher by profession, Marcie was confident in her parenting skills. She talked to other moms for advice about their experiences. She was able to be a stay-at-home mom. She felt well prepared.

Today, Marcie is meticulous about planning the schedule at home and for daily errands. She has learned to create routines and use timers to manage Preston’s ability to cope. In addition, Marcie has learned how to give him options that include schedules. Routine and schedules are very important to help people with autism manage the difficulties they have with sensory processing. Like our respiratory and nervous systems, the neurologic system is another system of the human body that we take for granted if it’s working efficiently. If it isn’t, autism is one outcome. It may appear that Preston is simply non-compliant. That is a common reaction from people that are not educated about autism. Many of us grew up and raised children in homes where compliance was expected. Autism inhibits the reception of verbal and non-verbal information (speech, touch, sight, sound) into neu-

rological processing, and inhibits expression in language and interpersonal connection as the product. Preston is not motivated by pleasing people, regardless of the consistent and loving direction that his parents provide in their efforts to teach him self-help skills. He does not like to be held so Marcie quit trying to hug her son. He will sporadically show affection by giving her a hug, but hugs have to be his idea, on his terms, and in his time. He has poor motor planning and organization. He does not like to attempt something until he feels that he can do the task perfectly, like writing his name. He doesn’t join in play with the other kids; he doesn’t know how. Preston will often play around others but is unsure how to join them. He does not show empathy when someone gets hurt yet has a low threshold for pain himself. He collects items throughout the house by category and piles everything yellow, for example, into a heap. Although his hearing checks out, Preston frequently doesn’t respond to his name. He comforts himself by watching clothes spin in the dryer and when he was five, he started flapping his arms and hands while jumping in place.

Preston received services for speech therapy at Asante Childhood Development Center from age two to three, but it wasn’t until a Kindergarten readiness test given by his preschool teacher that Marcie heard the word “autism” for the first time. She went home and researched online to only to discover, “this could be the answer.” Their pediatrician referred Preston to CDRC in Eugene where he received a medical diagnosis of high functioning autism.

Preston started Kindergarten last fall at his neighborhood school where he was evaluated by a multi-disciplinary team. He received eligibility for special education due to the impact of autism on his ability to learn. In December, Preston was moved to a site-based class specializing in autism in the Medford School District where he has an Individualized Education Plan (IEP). An IEP may include special services for speech, OT, autism consultation, social skills groups, and accommodations in the classroom. Preston receives limited speech and OT, however his parents supplement that with as much private OT as they can afford to increase the number of hours. Marcie said they are seeing Preston’s tantrums decrease with the sensory processing exercises that he gets from Occupational Therapy. He recently started saying “f” and “v” sounds

correctly so the family celebrated over dinner by using words that start with those letters. Marcie is working at rebuilding her relationship with her son. She’s learned that although he doesn’t like light touch, he does like deep pressure so they wrestle, roll over each other, and basically play rough! Preston likes board games as a result of hours that Marcie spent using them as teaching tools. They do a lot together as a nuclear family. Preston enjoys getting in the car seat in his dad’s pick-up and going for rides. Marcie and Darren are just now going out on dates again. The divorce rate for couples impacted by autism is 80 percent. “Our family is not healed yet” said Marcie, “but now we are past survival mode.”

I remember worrying if Jeremiah would have enough language and interaction skills to be successful in school. I worried about how the other kids would treat him. It was a very surreal sensation to walk away from Richmond Elementary with him standing in the window watching me as I left him there, hoping that we were all prepared.

Eliza Littleton, Age 16

Eliza is a very petite and polite young lady who neatly pulls back her shoulder-length blond hair and has an affinity for pretty bling bracelets. I met Eliza this winter as a student of Great Expectations Theater for Youth with Neuro and Other Diversities where she was enthusiastic about stagecraft. It was fun to see the excitement between her and another teenage girl student when they discovered that they’re both fans of the Spice Girls and Grease.

Eliza is the daughter of Vance and Terry Littleton, and has lived in Ashland since she was a year old. Eliza was a quiet, happy baby that babbled a lot. She walked at 15 months after minimal crawling. She was verbal and even memorized the sound track of Little Mermaid. People thought she was shy in comparison to her older brother, Sam. Eliza didn’t look to her mom for approval or use non-verbal communication. At age 2 ½, a daycare provider suspected there was some difference in Eliza’s development. By age 3, she engaged in echolalia which is the repetition of a question or phrase, immediate or delayed, rather than giving an appropriate response. She could become fussy around noisy children. Another daycare provider referred Eliza and her family to

CONTINUED ON PAGE 12

Tuned In *From p.3*


requirement and structure. All of the networks, including NPR, have occasionally had to struggle a bit to fit our structure into their models. All of the networks, including NPR, however, have been wonderful about working through the anomalies of JPR's situation as issues have arisen.

While that's kind of the "nuts and bolts," it doesn't tell the whole story. NPR is a wonderful national accomplishment and member stations, like JPR, take great pride in what we've achieved together. We also work closely, both in person and electronically, with NPR personnel and enjoy the fact that we know them and their problems just as they know ours. And, as a representative of the entire public radio system, NPR does a wonderful job in helping to create and refine our collective vision for the future.

Early in my career I worked for one of the three major commercial networks and, from that experience, have an appreciation of the nature of commercial networks' relationship with their affiliated stations. The relationship between NPR and its member stations is very different. Short and simple, we're colleagues and friends - as opposed to purely business associates - jointly pursuing a common mission.

Do we always agree on the best way to pursue that mission? Hardly - and I think the folks at NPR would be among the first to tell you that JPR is, at times, among the more vocal stations in commenting on issues that arise.

But NPR is one of the things about which I think all public radio listeners, and indeed all Americans, should be very proud. Unlike many other nations where national networks were willed into existence by government, NPR has been created by local citizens represented by their local public radio stations. It is a much more "bottom up" style of broadcasting than is common either in America's commercial media marketplace or elsewhere in the world.

And that's why I think that public radio, both at the national and local level, is the most authentic voice of the American people that exists. 

Ronald Kramer, Executive Director

Almanac *From p.5*

Baldwin Hotel

Before me are doorways, trimmed in golden wood, leading my eyes down a long corridor. Sun is coming in from windows along the left side creating reflections off the glossy Ponderosa pine floors. Even the air is shimmering. It's as if I'm living in history, traveling somewhere-doors opening through time and place. I'm suspended in light, or time, or both. I have a sense of the same light and sun coming in like 100 years ago when the Baldwin Hotel first opened her doors.


The charm behind the Baldwin is the blending of the original, the antiques and the vintage, within the decades as they went by. So you can walk into the ladies bedroom overlooking the lovely park across the street, and there's a brass bed with a Friendship Quilt from the 1890's, beautiful hand towels by the corner sink, along with a dress from around 1950, and a high-backed, black typewriter.

One of my favorite rooms is the beauty shop. It has two 1930's permanent wave

machines. On a tall stand, they have metal hair clips dangling from the ends of long cords. It could be something out of Dr. Frankenstein's laboratory. The effectiveness of these machines was derived from electricity. One splash of water and you could have looked like his bride as well.

The Baldwin Hotel Museum is like no place I've ever been before. It's like a storybook; each step a page, showing the daily living that occurred here through the 20th century.

The place where the light sparkles and the rooms tell us stories of how we lived, how we believed, what we value. The Baldwin is a testimony to the grace of the past, through the present. Old rockers are lined up in front of the large windows, nostalgia from a slower time. Light floods across the flowery carpet. Except for the cars going by in front of the windows it could be 100 years ago.

Klamath Falls - the western town with a past; that still lives in the present. Yi-haa! 



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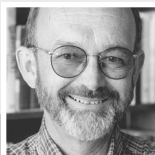
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Nature Notes

Frank Lang

Scotch Broom

Our cool wet spring seems to have done wonders for our wildflowers. I am just back from one of my favorite haunts in the Illinois Valley, \$8 Mountain. Tolmie's Cat's Ear, a lovely *Calochortus* in the lily family, was blooming everywhere in the dry serpentine soil barrens. Not only that, the plants were huge, relatively speaking. It is nice to know that someone besides me enjoyed spring.

Calochortus tolmie was named in honor of Dr. William Fraser Tolmie, a Hudson Bay Company physician, who arrived at Fort Vancouver from Scotland in 1833. Tolmie and his colleague, Dr. Meredith Gairdner, another Scot, were patrons of the famous and influential botanist, William Jackson Hooker. Gairdner is a name familiar to older knowledgeable steelheader fisher persons, as the politically correct might say. He was honored in the steelhead trout's now discarded scientific name, *Salmo gairdneri*.

These two were no the only creatures of Scottish extraction to arrive early in the Pacific Northwest. Several weeks ago I drove up Interstate 5 to Puget Sound country. With increasing frequency, the roadside, then whole hillsides, were decorated with shrubs with bright yellow flowers, masses of bright yellow flowers. Shrubs so crowded that you could not distinguish individual plants.

The plants are aliens, native to Europe, and are commonly known as Scot's Broom, or Scotch Broom. Its common name is a Prig's Delight. Scot's? A broom owned by a Scotsman? You can't use Scotch as an adjective. Oh, yes you can, when Scotch is a contraction of the adjective Scottish. And on and on it goes. A good botanist, however, just calls it *Cystisus scoparius* and saves the scotch for drinking.

Homesick Scotsmen, yearning for the old country, probably introduced Scotch



Broom about 1850 at Victoria, British Columbia and at Steilacoom, Washington on the shores of Puget Sound. From there it spread along trails, roadsides and open ground under its own prodigious reproductive power and because it was widely planted as an ornamental.

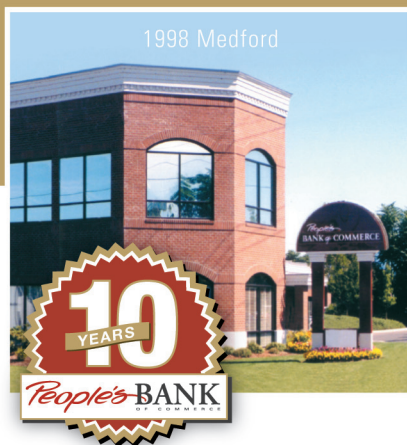
This ridged, green-stemmed, almost leafless shrub is a member of the pea family and like most legumes has a symbiotic relationship with *Rhizobium*, the nitrogen-fixing bacteria. This plant fears no sterile soil. As mentioned, it is a prodigious flower producer. It's a small green pod that hardens then turns dark brown and then explodes open when mature. On hot summer days, you can hear the gentle pop, pop, popping of the fruits as they explode and the plink, plink, plink of their scattered seeds as they hit the ground.

As beautiful as these plants are in bloom, they have become an awful weed, crowding out thousands of acres of native vegetation in the Northwest. Do not plant them in your garden. Control is difficult and hard work. Pull them out where you find them by the roots before they scatter seeds, then come back next year to pull seedlings from seeds in the soil seed bank. It's hard work.

Make mine Glenfiddich, please. JM

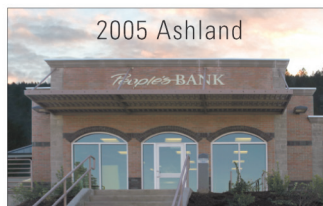
Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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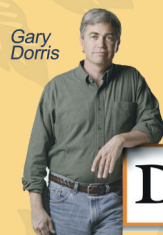
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Asante Child Development Services for evaluation. Terry made a remark at the time that she didn't think had any real merit. "It's almost like she has autism because she's happy to be by herself." They went to a local neurologist who thought Eliza may have had Rhett's Syndrome. Terry and Vance were shaken to learn that girls, who are the only ones to get Rhett's, have a lifespan up to 8 or 10 years. They were referred to a pediatric neurologist at OHSU in Portland who gave Eliza a medical diagnosis of PDD-NOS (Pervasive Development Disorder - Not Otherwise Specified) which is on the high functioning end of the autism spectrum.

Eliza entered a program called Structured Teaching. She was very visual and did well with picture identification. She was reading words on her own by Kindergarten and sentences by 1st Grade. Before Kindergarten, Eliza did six weeks of Applied Behavioral Analysis (ABA) which teaches children how to problem-solve and develop effective sequencing through repetition and reward. They are then able to generalize these skills to other situations. It seemed like a good "jump start" in helping Eliza to engage in a give-and-take learning situation. She did well, but the Littleton's experience showed that it played into her desire to have right/wrong, yes/no answers for everything.

"Mind-blindness" is a marker of autism which is the difficulty in reading the nuances of other people. For example, we can anticipate how people respond to us by their body language and facial expressions (the pragmatics of speech). These are skills that infants develop through joint attention, or watching and imitating their parents. Children with autism need to be taught these skills which can still present in a scripted style of speech, but through a variety of behavioral treatments, they can function effectively and develop meaningful and expressive relationships. The best treatment plan to pursue depends on the individual and their unique place on the autism spectrum. Treatments have the most impact not only for efficacy and function, but for future cost-containment if initiated as a very young child. This is why Early Intervention, or early detection and identification, and an awareness of autism

by clinicians, caregivers, pre-school providers, and parents is so important.

Eliza responded well to Relationship Development Intervention (RDI) which focuses on developing skills for social interaction. These are skills that Eliza and her parents continue to practice.

Eliza loves instant recall question and answer games. It is more difficult for her to understand inference. Although she is very happy in her family setting, Eliza has struggled with sensory overload at school. She has never been a target of kids at school who are generally kind to her. Eliza asked her mom, "Should I invite friends over?" Not so much because she feels lonely, but because she's learned that that's what kids do. Terry has organized play dates between Eliza and friends, with and without disabilities, since she was a little girl. They play or cook or do some kind of activity at home, or they take field trips to see Dogs for the Deaf, and now also the mall! Eliza was in a Healthy Kids program at Ashland Middle School where she learned that she likes to run. Now she loves running on the AHS cross country team, but always with a partner to help with safety issues like crossing the street. Eliza has difficulty with spatial motor and left/right connections. For example, she writes the first diagonal line of the letter "x" then struggles to write the cross-over line. Occupational Therapy is essential for Eliza's development. The family now contracts a private Occupational Therapist. Eliza is very verbal and uses questioning as an interaction strategy. This is a strategy that her mother is using as a teachable moment with non-verbal cues to incorporate a variety of communication styles.

Eliza had one-on-one aides through the 5th grade at Briscoe Elementary. Kindergarten through the 8th grade at AMS was very productive. High School has other challenges with what Terry defined as a "student vs. subject orientation" where the priorities are placed on college and grade point average. The No Child Left Behind (NCLB) Act does not adequately recognize practical curriculum options for students with special needs and Educators that strive to implement them. In addition to life skills, these students would benefit from an array of vocational skills training. Eliza also attends Willow Wind School where she is in a Global Studies class of 15 students. She has no special accommodations and is thriving. Her peers volunteer to mentor and include her on email for

class projects. Many parents of K-12 Special Education students have expressed how meaningful it is to have a peer mentor for their child. In High School, it's a conundrum because students that would most likely volunteer for community service hours through peer mentorship have extremely full schedules not only with other volunteerism and activities, but preparing for college.

Eliza has good verbal skills, and her mother feels she could have a career which takes advantage of these. Her left/right issue is the biggest obstacle to independent living. She doesn't drive. Terry and Vance are actively researching options which may include a cooperative community and cottage industry that has minimal to no reliance on cars. Her parents realize that *they* may need to create the best option for Eliza.

Jeremiah had many excellent teachers in Salem and Olympia public schools, and a couple that were ill-equipped. Despite an adult/dad coach that got in my face for signing Jeremiah up for T-ball and some other displays of ignorance, he has friends and enjoys life. Jeremiah became comfortable with who he is and I love him just the way he is.

Michael D. Fox, Age 29

Michael was born in Southern California in 1979. His mother, Nena Scuderi-Fox noticed the difference between Michael and his older sister, Selena, who was very verbal. The pediatrician told her that boys can develop slower than girls. At age five, Michael had four sessions with a top child psychologist in Los Angeles. He sat down with Michael's parents and told them that their son was severely mentally retarded and that to save themselves from a life long heartache, he should be institutionalized. Michael's dad had a nervous breakdown and had to be hospitalized. Nena got mad. She flatly rejected this prognosis and took Michael to UCLA Medical Center six months later where he was diagnosed with autism.

Nena placed her five-year-old son in public school. It lasted three weeks. The reaction was that they didn't have the time to handle a special needs student. This was 1984 and ten years since the passage of Federal IDEA legislation which provides for inclusion of students with developmental disabilities in public schools. Do those of us much over the age of 30 remember students with special needs in our classrooms?

In our schools? The passage of IDEA was landmark and has resulted in a level of inclusion that makes it hard to imagine public schools without such diversity. Nena placed her son in a school for the “handicapped” that he attended for four years. It focused on life skills however Nena also wanted an academic curriculum for Michael, so the school started sending home ten, three letter words for Michael to write three times. This was the beginning of many situations that Nena used to change perceptions of how Michael, and people with autism, can learn. She bought Michael a dictionary where not only did he write the words, he had to look them up and use in a sentence. To this day, the dictionary is one of Michael’s favorite books where he loves to search for new words. Nena learned that her son has an exceptional memory. Michael was tutored in phonics during the summer when he was eight, and did very well. Nena also taught her son basic math that was missing from his school curriculum.

Nena had remarried when the family moved to Ashland. Michael was ten so they went to Walker Elementary where they determined that based on age, he’d enter the 5th grade but academically, was still in Kindergarten. So Michael started at Walker in the 3rd grade. He was pulled out for reading, English, and math. At an IEP meeting, she asked what the other students were learning in math: multiplication tables. “Why not Michael?” Because he’s autistic. Shortly after that meeting there was a three day weekend. Taking advantage of his memorization skills, Nena put Michael into his room with a lose bag over his head to eliminate distractions, where he was tasked with reciting multiplication tables. On Tuesday, the other students were up to 3x3 and Michael could respond with any random problem up to 20x20 - to which Michael immediately told his mother, “400.” Michael’s step-dad, John, worked with him every night after school. Multiplication was followed by division. Michael’s handwriting was very poor so they worked on printing, and then cursive. Michael would say “I can’t” and John would say “Yes you can.”

To burn off energy or adrenaline,

Michael runs laps or does squats. He can do 1,000 jumping jacks. He’s been swimming practically since birth. He played soccer at Walker, basketball, and volleyball. He was treated like one of the team. At some point, Michael’s diagnosis was specified to Asperger’s Syndrome, which is a higher functioning autism. People with Asperger’s (AS) have the communication/socialization processing delays, and perseveration on a given topic (like Albert Einstein on the Theory of Relativity), but do have typical speech and language skills. One of Michael’s Asperger traits is to walk on his tip toes. Nena and John worked with Michael to walk heel to toe which Nena observed, lessened his other Asperger’s tendencies. To this day, she reminds Michael if he’s walking on his toes and sees a difference in his personality.



Michael D. Fox

The family moved to Helena, Montana where Michael started the 8th grade. The next year, he was failing classes in high school so John home-schooled Michael for one year. When Michael returned, he earned all A’s and B’s. Although high school was overwhelming, Nena took Michael off of an IEP, thinking that he’d need to learn to “make it or break it.” Michael played Woodstock in the school’s adaptation of “Snoopy” and auditioned as The Dancing Magician for Helena’s *Night to Shine* talent show. After that performance, he was hired to do shows at the community hospital and Masonic Home. Michael graduated from high school at age 21 with a B+ average. He was also voted Helena High School Homecoming King by his classmates. To celebrate graduation, Nena and Michael spent a week in London and Paris. Michael said “I’ll never forget that trip.”

Returning to Ashland in 2000, Michael attended Rogue Community College for over two years before transferring to Southern Oregon University where he is now a senior majoring in Communications with an emphasis on video productions, and is earning a minor in Applied Multi-Media. This June, Michael is going to Hawaii to film a capstone project with his class. The Success at Southern program has been instrumental to Michael’s success at the collegiate level with assistance in tutoring, note-taking, and time and a half

on tests. In the end, Michael has to achieve the grades on his own. Michael made the Dean’s list last fall and is a lifetime member of the Honors Society.

Michael started as a volunteer at Rogue Valley Television and has been on staff as the Public Access Equipment and Studio Manager since 2005. He hosts “Mickey the Balloonman” show and busts the moves on his own “Dance Machine” program. He has an apartment and lives independently in Ashland. He has a checking and savings account, and credit card that he hasn’t used. Michael hasn’t decided yet if he wants to drive. He is interested in a girlfriend and someday, marriage. Michael had many friends that were girls in school whom he won over with his good manners and respect.

Nena and her son have a relationship built on communication. When Michael was about eight, Nena saw a program that she was inspired to try with him that day after school. He came home and she just wrapped her arms around him, stroking him, telling him what a wonderful person he is and that she loves him. After three hours, Michael quit resisting and hugged his mother back. Now they hug each other and say “I love you” every day. It is very clear that Michael is still on quite a journey.

My Jeremiah graduated from the culinary arts program at New Market Vocational Skills School in Tumwater, Washington. He doesn’t drive but knows public transportation like the back of his hand. His culinary skills are employed at Pizza Hut where the homeys call him J-Dog.

This is dedicated to my Dad, John Scherrer (1930–1997). I heard the words you were trying to say. JM

Janel Salazar leads an Autism Support Group that meets every second Thursday of the month at 7p.m. at RVMC Smullin Center. She co-organizes projects through The Autism Group Foundation, a non-profit organization, and serves on the Boards for Living Opportunities and Ashland Supportive Housing (ASH). Salazar produces Autism Evolution at Rogue Valley Television and is a policy advisor for Rep. Peter Buckley on issues related to autism. For more information contact janel@mighty.net or (541) 324-6660.

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By Angela Toretta



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A bare bones exhibit of the amazing machine — the human body.

Artists have long been fascinated with the human body. The Greeks paid homage to it through sculpture and Italians on canvas. Leonardo DaVinci's drawing "Vitruvian Man" still captures our interest more than five hundred years after it was created, through its intersection of art and science. Until recently, though, only medical students and professionals were allowed to get an up close look at real human bodies. **Bodies Revealed**, a museum exhibition that has traveled the world, is changing all of that.

Bodies Revealed, produced by Premier Exhibitions, Inc., uses real, donated human bodies to explore and

educate about the complex machinery of our bodies in intimate and enlightening detail. The painstakingly prepared specimens highlight the various systems of the body. For instance, a full-body specimen that shows the muscular system is highlighted by smaller, detailed specimens. As visitors move from gallery to gallery, the whole story of the human body is told through a number of full body specimens and more than a hundred organs. The bodies in the exhibition are preserved through a process

known as polymer preservation, which involves removing the water down to a cellular level, and replacing it with liquid silicone, allowing it to be used for educational purposes indefinitely.

Our bodies are intricately developed machines, yet many of us do not know what makes us tick—how we function, what we need to survive, what harms us and what helps us. Allowing the public to study their body in a way that previously was only available to the medical profession is a chance for every person with a thirst for knowledge to learn about themselves.

JM



Inside the Box

Scott Dewing

Discerning the CERN Grid

Riding the on the coat-tails of April Fool's Day came this headline in *The Sunday Times*: "Coming Soon: Superfast Internet". The lead was enticing: "The Internet could soon be made obsolete. The scientists who pioneered it have now built a lightning-fast replacement capable of downloading entire feature films within seconds." At first, I wondered if this was a belated April Fool's Day joke. The Internet *obsolete*? Download entire movies in mere seconds? It was too good to be true. And like most things too good to be true, this wasn't either.

At the center of all this noise about a better and faster Internet is CERN, the European Organization for Nuclear Research. CERN is known primarily for a couple of things: smashing atoms in gigantic particle accelerators and the invention of the World Wide Web. The article in *The Times* was, in part, the result of a collision between CERN's legacy of inventing the Web and its primary mission of smashing stuff we can't see so that scientists can gain insight into the fundamental building blocks of the universe.

Of course, CERN didn't invent the Internet anymore than Al Gore did. The Internet was invented by some computer scientists at the Defense Advanced Research Projects Agency (DARPA). A lot of very smart people have contributed to the creation and growth of the Internet, but if you're looking for someone to call the "Godfather of the Internet", your best bet would be J.C.R. Licklider, who was appointed to run DARPA in 1962. A visionary of the potential of computers, Licklider authored a paper in 1960 entitled "Man-Computer Symbiosis" in which he proposed a future that sounded like something out of science fiction.

"The hope is that, in not too many years, human brains and computing machines will be coupled together very tightly," Licklider wrote, "and that the resulting partnership will think as no


human brain has ever thought..." In that same paper, Licklider also proposed the idea of a global network of computers. "It seems reasonable to envision, for a time 10 or 15 years hence, a 'thinking center' that will incorporate the functions of present-day libraries together with anticipated advances in information storage and retrieval...The picture readily enlarges itself into a network of such centers, connected to one another by wide-band communication lines and to individual users by leased-wire services."

Licklider's vision of a network of interconnected computers grew over the next couple of decades to become what we now refer to as "The Internet". The Internet grew rapidly as universities, government agencies and research centers became interconnected. CERN didn't hook up to the Internet until 1989. But when they did, they quickly introduced a new concept that would rapidly transform how the Internet was used and lay the foundation for its exponential expansion. That new concept was the World Wide Web, invented by a CERN computer scientist named Timothy Berners-Lee. The World Wide Web was a new way to share information over the otherwise clunky Internet. It had two parts: a Web server and a Web client. A Web client, commonly referred to as a "browser", connects to the Web server and "requests" a particular Web "page". (A collection of Web "pages" is called a Web "site".) That page is transmitted back to the Web client. A lot of other technical stuff happens during that process, but that's the basics of Berners-Lee's invention. The first Web server went online at CERN on Christmas Day 1990. Today, there are millions of Web servers connected to the Internet, serving up billions of pages of content.

The problem with the World Wide Web, however, was speed. If either the Web server or the Web client (or both) had a slow connection to the Internet, it could take a long time for a Web page to load. Those of

us who were around during the early days of the Web (a.k.a., the World Wide Wait) remember going to get a cup of coffee or mow the lawn while we waited for a Web site to load. While the speed has improved, especially with higher speed connections becoming available to home users at semi-reasonable prices, it remains an issue. This is because an increase in speed is inevitably met by an increase in data demand. Web sites have grown from simple text to graphics to streaming video.

The post-April Fool's Day article in *The Times* claimed that CERN was going to solve this problem for us by providing a "superfast" Internet. At the center of this empty promise is the CERN Grid, a collection of 55,000 servers interconnected with high-speed, fiber-optic data lines. All of these computers work together as one massively parallel computer that can crunch a lot of data in a short amount of time. The CERN Grid will be used primarily to crunch all the data generated by CERN's new Large Hadron Collider, which will go online this summer.

Now, like me, you're probably wondering how all this will result in a "superfast" Internet experience for us lowly end-users with our single processor computers, low speed data lines, and crude ability to only smash large objects. The simple answer: it won't. Well, at least not immediately. While the CERN Grid will not make the Internet "obsolete" as *The Times* article mistakenly claimed, it will be a landmark step toward realizing the next iteration of the Internet: powerful computers working in-parallel to form a "thinking center" that will first be utilized by scientists then by everyday people like you and me. How will this impact the world? Increased data processing and delivery speed will be one impact, but I imagine that there will be others. Perhaps the technical director of the CERN Grid, Tony Doyle, summed it up best. "The history of the Internet shows that you cannot predict its real impacts," he said, "but we know they will be huge." 

Scott Dewing is a technology consultant, analyst and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: insidetheboxblog.blogspot.com

Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Hillary and Barrack going at it so often you'd swear there was something between them. Makes the making up that much sweeter.

Elton John says "Candle in the Rain" was for Hillary.

Bruce Springsteen says "Born in the USA" was for Barrack.

75-year-old John Murtha says McCain too old to be president, but they could use another pinochle hand.

Pope defects to 5th Avenue. Well, it's where the flock is: Gucci, Prada, Kenneth Cole, Louis Vuitton, Eloise at the Plaza . . .

At Yankee stadium the Pope exorcised the Red Sox jersey burial site. And, sure enough, Manny Ramirez vanished.

In non-Papal news —

Polygamist hearing finds one client with 400 lawyers. That's not right.

16-year-old girl at center of polygamy case will only say "whatever."

Federal agents raid poultry plant, find 400 hens at the service of one rooster.

Olympic torch makes it through Pakistan and India, stops to torch huts in Tibet.

Only setback on the torch route was a brief snuffing in a San Francisco bath house.

Dick Cheney won't testify in the trial of a man accused of calling him by his first name.

Aging Jackie Chan and Jet Li finally meet in a getting-out-of-your-chair smackdown.

Heavy drinkers and smokers said to get Alzheimer's first, but at least they have something to do with their hands.

Rob Lowe's nanny should have suspected something when he didn't have any kids.

Despite loss of Brett Favre, Packers still get 3 Monday night broadcasts, only they're listed under reality shows.

And small bad airlines to merge into one large super-bad airline—"Fly the Only Sky."

That's all the news that isn't.

**12 Noon Saturdays on JPR's
News & Information Service**

n p r

On the Scene

Fresh Air with Terry Gross

Fresh Air with Terry Gross is one of radio's most enduring success stories. Produced by WHYY-FM in Philadelphia, this weekday magazine of contemporary arts and issues continues to grow in popularity after more than 15 years as a national program. Each week, nearly four and a half million people tune in to the show's thought-provoking conversations with some of today's most prominent cultural and entertainment figures, as well as distinguished experts on current affairs and news.

Terry Gross, who recently marked her 25th year as host of *Fresh Air*, has conducted nearly 5,000 interviews during the program's national run — plus thousands more during *Fresh Air's* 12 years as a local program. A variety of top publications count Gross among the country's leading interviewers. She asks probing questions while taking great care to create an atmosphere in which guests feel comfortable and thus volunteer rather than surrender the answers. The show gives interviews as much time as needed, and complements them with comments from well-known critics and commentators.

Fresh Air originally centered almost exclusively on interviews with popular cultural and entertainment figures such as Tony Bennett, David Mamet, Stephen Sondheim, and Nicholas Cage. But in recent years the program has added to its guest list people who can provide perspectives clarifying almost any topic in the news, from then-Senator Bill Bradley to former President Jimmy Carter to Croatian journalist Slavenka Drakulic and cyclist Greg Lemond.

"If you want to understand a political conflict, it helps to understand the culture in which that conflict is taking place,"

Gross says. "When there is a crisis in a foreign country, we sometimes call up that country's leading novelist or filmmaker to get that cultural perspective." *Fresh Air's* interviews, which are much more in-depth than most interviews, have helped listeners understand the roots of religious fundamentalism, meet doctors who care for war victims, understand the difficulties facing education reformers and much more.

Fresh Air is also known for its nationally recognized critics and commentators, including classical music critic Lloyd Schwartz of *The Boston Phoenix*, winner of the 1994 Pulitzer Prize for criticism; linguist Geoffrey Nunberg, editor of *The Future of the Book*; pop music critic Ken Tucker of *Entertainment Weekly*; film critic John Powers, executive editor of *L.A. Weekly*; rock



Terry Gross

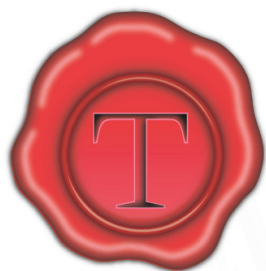
historian Ed Ward, co-author of *Rock of Ages: The Rolling Stone History of Rock & Roll*; television critic David Bianculli of the *New York Daily News*; jazz critic Kevin Whitehead of *The Village Voice* and *Coda*; book critic Maureen Corrigan of Georgetown University; world-music and American-roots music critic Milo Miles, who writes for *The Village Voice* and *The New York Times*.

With its reliable mix of in-depth interviews and thought-provoking commentary and criticism, *Fresh Air* with Terry Gross will continue to provide listeners both new and old with reason to tune in and come back each day for insight on the world around them.

JM

Tune in to *Fresh Air* on JPR's *Rhythm & News Service* weekdays at 3pm.

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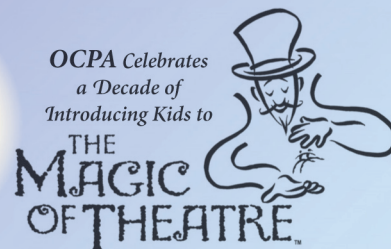
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Performance July 26 • Ages 6 to 12
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Program Guide

At a Glance

Focus

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO /
KNHM / KJPR

The Vinyl Café

Saturdays at 6:00pm you're invited to the *The Vinyl Café*, a new program from the Canadian Broadcast Company (CBC). Think Garrison Keillor's Lake Wobegone crossed with the live performance program *E-Town*. *The Vinyl Café* is written and hosted by best-selling author, award-winning journalist and humorist Stuart McLean and features stories, essays and music (both live and recorded). The stories are about the fictional character Dave, owner of the second hand record store, and feature Dave's wife, Morley, their two children, Sam and Stephanie, and assorted friends and neighbors. The motto of Dave's store - and of the radio show - is: "We May Not Be Big, But We're Small". *The Vinyl Café* airs Saturdays at 6:00pm on the *News & Information Service*.

Volunteer Profile: The Jefferson Daily Volunteers

"I learned a lot. I learned how to spell 'Schwarzenegger,'" said Steve Sutfin, as the *Goodbye Jefferson Daily Party* wound down.

About 20 newsroom volunteers gathered at an Ashland pizza parlor [last month] to chat and reminisce. Some had never met face to face, but they knew each other's voices. "Oh, you're Nature Notes," was a common refrain.

The Jefferson Daily ended in March after more than 20 years on the air. During that time, volunteers were an integral part of the news program. They hosted, they wrote stories, and they interviewed people. They had to stand up under deadline pressure and handle unexpected problems, and they had to know how to pronounce "Coquille." Every day that the *Jefferson Daily* made it out over the airwaves, there was a volunteer to thank.

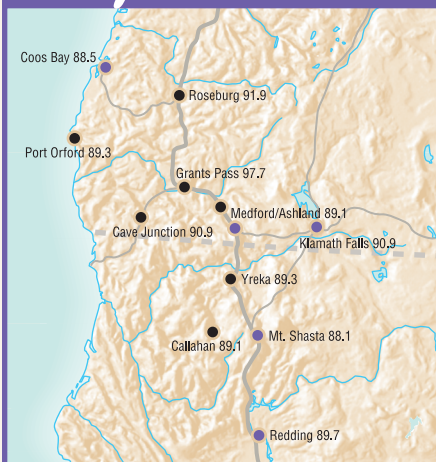
When we interviewed past JPR news directors for the final edition of the *Daily*, a common thread appeared. Their favorite memories weren't about the big news stories they reported or the famous people they interviewed,

CONTINUED ON PAGE 29



Volunteers from left to right: Paula Bandy (*Jefferson Daily/Jefferson Monthly*), John Fisher-Smith (*Jefferson Daily*), Jim Lizotte (*Jefferson Exchange*), and Dr. Frank Lang (*Jefferson Daily/Jefferson Monthly*).

Rhythm & News www.ijpr.org



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- FM Translators provide low-powered local service.

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COOS BAY

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

Translators

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CAVE JCT. 90.9 FM

GRANTS PASS 97.7 FM

PORT ORFORD 89.3 FM

ROSEBURG 91.9 FM

YREKA 89.3 FM

Monday through Friday

5:00am Morning Edition

N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air
3:00pm Fresh Air with Terry Gross
4:00pm All Things Considered
6:00pm World Café
8:00pm Echoes
10:00pm Late Night Jazz with Bob Parlocha

Saturday

6:00am Weekend Edition
10:00am Living on Earth
11:00am Car Talk
12:00pm E-Town
1:00pm West Coast Live

3:00pm Afropop Worldwide
4:00pm World Beat Show
5:00pm All Things Considered
6:00pm American Rhythm
8:00pm Grateful Dead Hour
9:00pm The Retro Lounge
10:00pm The Blues Show

Sunday

6:00am Weekend Edition
9:00am Marian McPartland's Piano Jazz
10:00am Jazz Sunday
2:00pm Rollin' the Blues
3:00pm Le Show
4:00pm New Dimensions
5:00pm All Things Considered
6:00pm Folk Show
9:00pm Thistle & Shamrock
10:00pm Music from the Hearts of Space
11:00pm Late Night Jazz/Bob Parlocha

CLASSICS & NEWS www.ijpr.org



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*KSOR dial positions for translator communities listed below

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KSRS 91.5 FM
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KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm Siskiyou Music Hall
4:00pm All Things Considered
7:00pm Exploring Music
8:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:00am Lyric Opera of Chicago
2:00pm Siskiyou Music Hall
3:00pm From The Top
4:00pm All Things Considered

5:00pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am Sunday Baroque
12:00pm Siskiyou Music Hall
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm State Farm Music Hall

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Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Weed 89.5
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Mt. Shasta, McCloud, Dunsmuir 91.3	
Chiloquin 91.7	Happy Camp 91.9		

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TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

KJPR AM 1330
SHASTA LAKE CITY/
REDDING

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here & Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm The Story
4:00pm On Point
6:00pm World Briefing from the BBC
7:00pm As It Happens
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Marketplace Money
9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm The Vinyl Cafe
7:00pm New Dimensions
8:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm The State We're In
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

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Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (www.npr.org/programs). Also, many national programs aired on JPR have extensive sites which are linked on our website (www.ijpr.org) under "JPR Programs." Also use this address for:

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- Information about our various stations and services

Jefferson Monthly

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PROGRAM GUIDE

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KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Darcy Danielson brings you the latest regional news and weather.

7:00am-Noon
First Concert

Classical music throughout the morning hosted by Don Matthews. Includes: **Earth and Sky** at 8:30 am, **Featured Works** at 9:00, and **As It Was** at 9:30.

Noon-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller. Includes **NPR News** at 12:01pm, **As It Was** at 1:00pm, **Featured Works** at 2:00, and **Earth & Sky** at 3:30pm.

4:00pm-7:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

7:00pm-8:00pm
Exploring Music with Bill McGlaughlin

8:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Alison Young, Ward Jacobson, and Scott Blankenship.

SATURDAYS

6:00am-8:00am
Weekend Edition

The latest national and international news from NPR.

8:00am-10:30am
First Concert

Classical music to start your weekend with Ted Prichard.

10:30am-2:00pm
Lyric Opera of Chicago

Norman Pellegrini and Lisa Flynn bring you these weekly broadcasts of one of the premier opera companies in the United States.

2:00pm-3:00pm
Siskiyou Music Hall

Classical music for your Saturday afternoon, with Ted Prichard.

3:00pm-4:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway, hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Bob Christiansen and Scott Blankenship.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-Noon
Sunday Baroque

Suzanne Bona bring you two hours of Baroque and early music written before 1750.

Noon-3:00pm
Siskiyou Music Hall

Classical music for your Sunday, with Ted Prichard.

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

5:00pm-7:00pm
To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Bob Christiansen and Scott Blankenship.

* indicates June birthday

First Concert

- June 2 M Elgar*: *Cockaigne (In London Town)*
 June 3 T Chadwick: *Tam O'Shanter*
 June 4 W J.S. Bach: Partita No. 2, BWV 826
 June 5 T Mussorgsky: *Khovanshchina Suite*
 June 6 F Johann Christian Schickhardt:
 Concerto in G minor
- June 9 M Nielsen*: *Little Suite*, Op. 1
 June 10 T Haydn: Trio in E minor
 June 11 W Crusell: Clarinet Concerto No. 2
 June 12 T Florent Schmitt: *La Tragédie de Salomé*
- June 13 F Beethoven: Variations on a Russian
 Dance by Wranitzky*
- June 16 M Dussek: Piano Sonata in C minor
 June 17 T Gounod*: *Petite Symphonie*
 June 18 W McCartney*: *Tuesday*
 June 19 T Johann Stamitz*: Sinfonia Pastorale
 in D
- June 20 F Kraus*: Symphony in C minor
 June 23 M Carl Reinecke*: Piano Concerto No. 2
 June 24 T Holst: *A Moorside Suite*
 June 25 W Mozart: Piano Sonata in F, K. 332
 June 26 T Leopold Kozeluch*: Selections from
Moise in Egitto
- June 27 F Friedrich Dotzauer: Quartet, Op. 64
 June 30 M Ji Antonin Benda*: Sinfonia No. 9 in
 A

Siskiyou Music Hall

- Jun 2 M Tchaikovsky: *Souvenir de Florence*,
 Op.70
 Jun 3 T Joseph Rheinberger: Six Pieces for
 Violin and Organ, Op. 150
 Jun 4 W Alexander Grechaninov: Symphony
 No. 1 in B minor, Op. 6
 Jun 5 T Czerny: Grand Sonata for Piano and
 Violin in A
 Jun 6 F Brahms: Symphony No. 4 in E minor,
 Op. 98
- Jun 9 M Graupner: Overture in D
 Jun 10 T J.S. Bach: Cello Suite No.6 in D,
 BWV 1012
 Jun 11 W R. Strauss: Violin Sonata in E flat,
 Op. 18
 Jun 12 T Friedrich Kiel: Piano Concerto in B
 flat, Op. 30
 Jun 13 F Beethoven: String Quartet in A
 minor, Op. 132
- Jun 16 M Shostakovich: Violin Sonata, op. 134
 Jun 17 T Grieg: *Symphonic Dances*, Op. 64
 Jun 18 W Goldmark: String Quintet in A minor,
 Op. 9
 Jun 19 T Franck: Piano Concerto No. 2 in B
 minor, Op. 11
 Jun 20 F Kraus*: Sonata in E
 Jun 23 M Friedrich Gernsheim: String Quartet
 in A minor, op. 31
 Jun 24 T Zdenek Fibich: Symphony No. 2 in E
 flat, Op. 38
 Jun 25 W von Weber: Quintet for Clarinet and
 Strings, Op. 34
 Jun 26 T Finzi: Cello Concerto, Op. 40
 Jun 27 F Bruckner: String Quintet in F
 Jun 30 M Rachmaninoff: *Symphonic Dances*
 for 2 pianos, Op. 45

Classics & News Highlights

Lyric Opera of Chicago

June 7 · Julius Caesar by George Frederic Handel

Conductor: Emmanuelle Haïm
 Cast: David Daniela, Danielle de Niese, Patricia Bardon, Maite Beaumont, Christophe Dumaux, Wayne Tigges, Gerald Thompson, Darren Stokes

June 14 · La Bohème Giacomo Puccini

Conductor: Sir Andrew Davis
 Cast: Elaine Alvarez, Roberto Aronica, Nicole Cabell, Quinn Kelsey, Andrea Silvestrelli, Levi Hernandez, and Dale Travis

June 21 · Die Frau Ohne Schatten by Richard Strauss

Conductor: Sir Andrew Davis
 Cast: Deborah Voight, Christine Brewer, Jill Grove, Dean Smith, Franz Hawlata, Quinn Kelsey, Stacey Tappan, John Easterlin, Daniel Sutin, and Andrew Funk

June 28 · Falstaff by Giuseppe Verdi

Conductor: Sir Andrew Davis
 Cast: Andrew Shore, Veronica Villarroel, Boaz Daniel, Meredith Arwady, Elizabeth De Shong, Stacey Tappan, Bryan Griffin, David Cangelosi, Rodell Rosel, and Andrew Funk

From The Top

June 7 · Aspen Music Festival, Aspen, CO

This week *From the Top* heads to the Rocky Mountains for one of America's best summer music venues, the Aspen Music Festival. Highlights include the inspiring story of a young Ukrainian pianist's discovery by a generous American couple, and Brahms' Violin Sonata performed by an outstanding 17-year-old violinist.

June 14 · Virginia Arts Festival, Newport News, VA

This week's program comes from the Virginia Arts Festival in Newport News, Virginia.



Winners of the Fischhoff National Chamber Music Competition, the Vesta Trio from Wisconsin.

June 21 · Ravinia Music Festival, Highland Park, IL

The Ravinia Festival in suburban Chicago plays host to this week's *From the Top*, and features a tiny violinist from Seattle who is a big Harry Potter fan, and the 2007 Junior Division winners of the Fischhoff National Chamber Music Competition, the Vesta Trio from Wisconsin.

June 28 · Chandler Music Center, Randolph, VT

From the Top helps celebrate the 100th



Singer, pianist and composer, Elizabeth Doyle is one of Chicago's most captivating performers. She joins Marion McPartland on the June 8th broadcast of *Piano Jazz* on JPR's *Rhythm & News* service.

anniversary of the historic Chandler Music Hall nestled in the Green Mountains of Vermont. The program features a teenage violinist from nearby Woodstock performing the music of Fritz Kreisler, and a young pianist from Pittsburgh who is carrying on his grandfather's musical legacy.

Exploring Music

Week of June 2 · Schubertiade

What a scene in Vienna: business owners, intellectuals and scholars offering a home for a concert, a meal, a place to sleep or a room with a piano—all to support the friend they loved and admired, Franz Schubert. It was a Bohemian life, rich with music and conversation. This week, we'll dip into those legendary house concerts for an enchanting week of music.

Week of June 9 · Vienna, Part II

This week, we'll continue our exploration of one of the world's great musical capitals with music of the great Romantics, the renegades of the last century and beyond. Composers include Johann Strauss, Jr., Mahler and Schoenberg.

Week of June 16 · Under the Hood, Part I

How's this thing work? For some people, the mechanics of a symphony is as unfathomable as the engine of an automobile is to others. Join us as we take a closer look at the nuts and bolts of works by Mozart, Beethoven, Brahms, Tchaikovsky and Sibelius.

Week of June 23 · Piano Concerti

The piano concerto is one of the most beloved genres of the concert hall. After all, it was the thundering virtuosity of some of the great composer/pianists that gave rise to music's first superstars! This week, we'll explore their world and the great music they produced.

A "Heart Healthy" recipe
from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413. www.zorbapaster.org

MAPLE OAK GRIDDLE CAKES

(Makes 12 servings)

- 2 Tbs Olive oil
- 3 Cloves Garlic, quartered
- 1 Large Plantain, sliced
- 2 Tbs Soy sauce
- 1 Cup Fresh mango, chopped
- 2 Ears Fresh corn, kernels removed (Frozen will work)
- 2 Tbs Fresh chopped basil
- $\frac{2}{3}$ Pound Shelled shrimp
- 1 tsp Pink peppercorns

Heat olive oil in a skillet and add garlic. Brown garlic and remove. Sauté plantain slices until they start to brown. Add the soy sauce, mango, corn, and basil to warm them. Then, add the shrimp and sauté until done. (About 2-3 minutes) Add peppercorns and serve!

Nutrition Facts

Serving size: 1 serving. Percent daily values based on a 2000 calorie diet. Nutrition information calculated from recipe ingredients.

Amount Per Serving (% Daily Value)

Calories 99.26
Calories From Fat (20%) 20.03
Calories From Protein (14%) 14.12
Calories From Carbs (66%) 65.11
Calories From Alcohol (0%) 0.00
Total Fat 2.35g 4%
Saturated Fat 0.36g 2%
Monounsaturated Fat 0.55g
Polyunsaturated Fat 1.08g
Trans Fatty Acids 0.00g
Cholesterol 20.44mg 7%
Sodium 233.09mg 10%
Potassium 91.46mg 3%
Carbohydrates 16.22g 5%

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MONDAY-FRIDAY

5:00am-9:00am Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50 with Darcy Danielson.

NORTHERN CALIFORNIA ONLY:

7:50am California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm Open Air

An eclectic blend of the best singer/songwriters, jazz, blues, world music and more, exploring the close connections between wildly different styles in an upbeat and spontaneous way. Hosted by Eric Alan and Eric Teel.

3:00pm-4:00pm Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Robert Siegel, Michelle Norris and Melissa Block.

6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and musician interviews, with David Dye.

8:00pm-10:00pm Echoes

John Diliberto creates a nightly soundscape of relaxing music from a wide array of styles.

10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

SATURDAYS

6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues. Includes *California Bird Talk* at 10:04am.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm The Grateful Dead Hour

David Gans hosts a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am The Blues Show

Four hours of blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am
Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm
Jazz Sunday

Host Steve Davidson explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm
Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm
Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm
New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm
All Things Considered

The latest national and international news from NPR. Hosted by Andrea Seabrook.

6:00pm–9:00pm
The Folk Show

Cindy DeGroot, Karen Wennlund, and Bill Ziebell bring you the best in contemporary folk music.

9:00pm–10:00pm
The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm
Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am
Late Night Jazz with Bob Parlocha



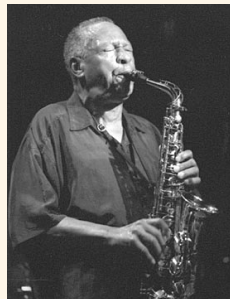
Joe Wilder joins Marion McPartland on the June 15th broadcast of *Piano Jazz*.

Rhythm & News Highlights

Marian McPartland's Piano Jazz

June 1 • Frank Morgan

Saxophonist Frank Morgan led a life compelling enough for the big screen. A protégé of Charlie Parker, Morgan's budding career as a jazz musician took a dark turn that led to drugs, prison, and, ultimately, redemption through music. In this memorial broadcast of his 2004 *Piano Jazz* appearance, Morgan talks about the ups and downs of his life and performs "Sophisticated Lady" and "Billie's Bounce."



Frank Morgan

June 8 • Elizabeth Doyle

Singer, pianist and composer Elizabeth Doyle is one of Chicago's most captivating performers. She blends a dreamy vocal style with swinging piano playing, deftly accompanying herself on both classic standards and her own unique compositions. Doyle begins the hour at the piano, playing "Blame It on My Youth" before pulling together all of her talents, singing and playing on her own tune "Black Coffee Today."

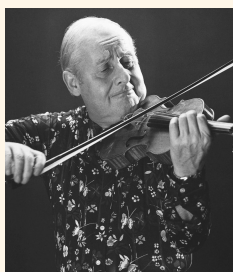
June 15 • Joe Wilder

This program honors the legendary trumpeter Joe Wilder, a 2008 recipient of the Jazz Masters Fellowship from the National Endowment for the Arts. Wilder is known for his warm lyrical sound and his mastery of the trumpet, whether he's playing jazz or classical music. In this encore broadcast, Wilder and bassist Rufus Reid join McPartland for "It's Easy to Remember" and "Far Away Places."

June 22 • Warren Vache

Warren Vache is a remarkable horn player — proficient on the trumpet, cornet, and flugelhorn. With a warm tone, astounding chops, and his own unique style, Vache has a strong sense of his jazz lineage. His mastery of the traditional jazz repertoire is evident as he joins McPartland, bassist Gary Mazzaroppi, and drummer Glenn Davis for "Basin Street Blues" and "Louisiana."

June 29 • Stephane Grappelli



Stephane Grappelli

career playing with everyone from Oscar Peterson to Paul Simon to Yo Yo Ma. In this encore program, the always elegant and ever witty Grappelli joins McPartland on "Pennies

Piano Jazz celebrates the centennial of Stephane Grappelli, one of the jazz world's greatest violinists. Grappelli first found fame in France with Django Reinhardt's Quintette du Hot Club. He went on to an illustrious

from Heaven" before showing off his keyboard skills on a piano duet of "Anything Goes."

The Thistle & Shamrock

June 1 • New Anthems

The process is mysterious, has nothing to do with critical acclaim, and can take years to build momentum. But some songs eventually capture the hearts of people from all walks of life who claim them as their own. Hear the Celtic anthems that inspire mass choruses in pubs and sporting venues, and the ones that may do so in years to come.

June 8 • Berry Pickers, Song Makers

This week features the music of the traveling berry-picking folk of Scotland and Ireland. They camped across the land, performing seasonal farm labor and repair work for the settled community. Along the way they picked up songs and stories and became a great source of traditional balladry and storytelling.

June 15 • Together We Sing

In difficult times, music has a special role to play, whether as a fundraising tool for local and international relief or in bringing people together to soothe wounded souls and ease broken hearts. This week features music of hope and healing, including "Hands Across the Water: A Benefit for the Children of the Tsunami" and other caring collections.

June 22 • Celtic Roots Down Under

Australia and New Zealand have thriving Celtic musical communities led by bands Colcannon and Rua, and instrumentalists, including Peter Neumegan, Mark Sanders, Dougal Adams and Ormonde Waters. Aussies Luke Plumb and Steve Cooney have reverse-migrated to the northern hemisphere to settle in Scotland and Ireland and make fine music there.

June 29 • Alison Brown and Garry West

The co-founders of an independent record label offer an insider's perspective on the music business, and banjo player Alison Brown demonstrates how she has pushed her instrument into new musical territory, securing an international following from fans of jazz, bluegrass, and new acoustic music.

New Dimensions

June 1 • Expanding Consciousness in the Infosphere with Steven Vedro

June 8 • Your Wild, Sacred Soul with Bill Plotkin

June 15 • Cultivating Wisdom with Charles Halpern

June 22 • The Art of Democracy with Frances Moore Lappe

June 29 • Mythic Storytelling and the Ends of Time with Michael Meade



Frances Moore Lappe

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5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

A live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00am

Here & Now

A fast-paced program that covers up-to-the-minute news and also provides regular features on food, technology, finance, culture and more. Hosted by Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

The Story

Hosted by Dick Gordon, the program brings the news home through first-person accounts.

4:00pm-6:00pm

On Point

Host Tom Ashbrook combines his journalistic instincts with a listener's openness and curiosity — focusing on the relevant topics and deconstructing issues along with the audience.

6:00pm-7:00pm

World Briefing from the BBC

A concise round-up of all the main international news of the hour, combined with clear explanation and analysis.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-11:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-8:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Tess Vigeland hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

The Vinyl Cafe

The Vinyl Café is written and hosted by Stuart McLean and features stories, essays and music.

7:00pm-8:00pm

New Dimensions

8:00pm-8:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00am

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

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3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

The State We're In

6:00pm-7:00pm

People's Pharmacy

7:00pm-8:00pm

The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-8:00am

BBC World Service

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Recordings

Jeannine Rossa

No Self-Pity Allowed: Inspiration from our Musical Elders

The other day I was wallowing in what I could only call post-40 funk. You know, all that boring hand-wringing: what have I done with my life? I'm so old! Ad nauseum. What I needed was a good dope-slap. What happened is that I found in my hands, the new CD from **Puerto Plato**, a Dominican guitarist who has just put out his debut CD (*Mujer de Cabaret* on iASO Records) at the venerable age of 83. I shut up quick and cued the disc. At the first strains of his lively guitar, my feet started tapping and I snapped out of that funk like I had jumped into a cool lake on a hot day. Ahhh. Are you in need of some inspiration? Here is a brief list of some seasoned musicians who put out their first recordings late in life. Don't worry – all of these recordings are hot.

One of my favorite Afro-Caribbean CDs from the last few years is the grooving, infectious, highly danceable release *Radio Bakongo/King of Champeta* from “**Batata**” (**Paulino Salgado**) and his band, Rumba Palenquera (*CDNetwork*). Palenque is a small village along the Colombian coast, founded centuries ago by Africans fleeing slavery. Batata was a major figure in Afro-Columbian music, descended from a long line of master drummers. He drummed for legendary Toto la Momposina for twenty years. At the age of 74, he released this, his first, CD. It is a tribute to his vast musical and percussive knowledge, enthusiasm, and sense of humor, and was listed as “50 world music albums you must own” by *Songlines* magazine. Batata died a few

months after the CD was released, in 2003.

Like Batata, **Bill Tapia** also spent a lifetime performing and teaching before his first CD was released – at the age of 96! Bill, who was born in Hawai'i (of Portuguese descent) is credited with being the first person to play jazz on the ukulele. Bill played ukulele and guitar with such notables as Fats Waller, Louie Armstrong, and Billie Holiday. He even entertained WWI troops at the age of 10. Bill Tapia just turned 100

and – incredibly – is still performing. In May, he played at the Royal Hawaiian Hotel in Waikiki. If you have a fondness for 1920's swing, old-fashioned tropical sounds, and general delight, check out Bill's *Duke of Uke* release on Moon Room Records.

Algerian **Hasna El Becharia** is half Bill Tapia's age, but she still deserves recognition here because her path to recording has been difficult indeed. Part of the religious Gnawa culture, she grew up with a life full of music and prayer. Her father taught her the oud, derbouka, and bender, even the gumbri, an instrument not supposed to be played by women. She also plays guitar and banjo. Despite the non-traditional path, she overcame cultural resistance and formed a popular all-women's group. However, they had to operate under the radar. After over 30 years, Hasna traveled to Paris and was an instant hit at the age of 50. She decided to stay in France. You can hear one of her tracks on the *Rough Guide to the Sahara* (World Music Network).

“At the first strains of his lively guitar, my feet started tapping and I snapped out of that funk like I had jumped into a cool lake on a hot day.”

Finally, don't forget the *Buena Vista Social Club* trio of guitarist **Compay Segundo**, pianist **Rubén González**, and singer **Ibrahim Ferrer**. When this album was released, Compay was 89, Rubén 78, and Ibrahim 72. They all subsequently released more CDs. I am especially fond of the ones by Compay, but they are all skilled performers, so you can't go wrong. **JM**

Jeannine Rossa is the *World Beat Show* Host, but is better at playing CDs than instruments. She plans on hiking the PCT after she turns 60.

Volunteer *From p. 18*

but rather, the time spent working and laughing in the newsroom with volunteers.

At the pizza party, when we finally got everyone together in one room, you couldn't help but notice how lucky JPR is.

Here's to you volunteers! **JM**

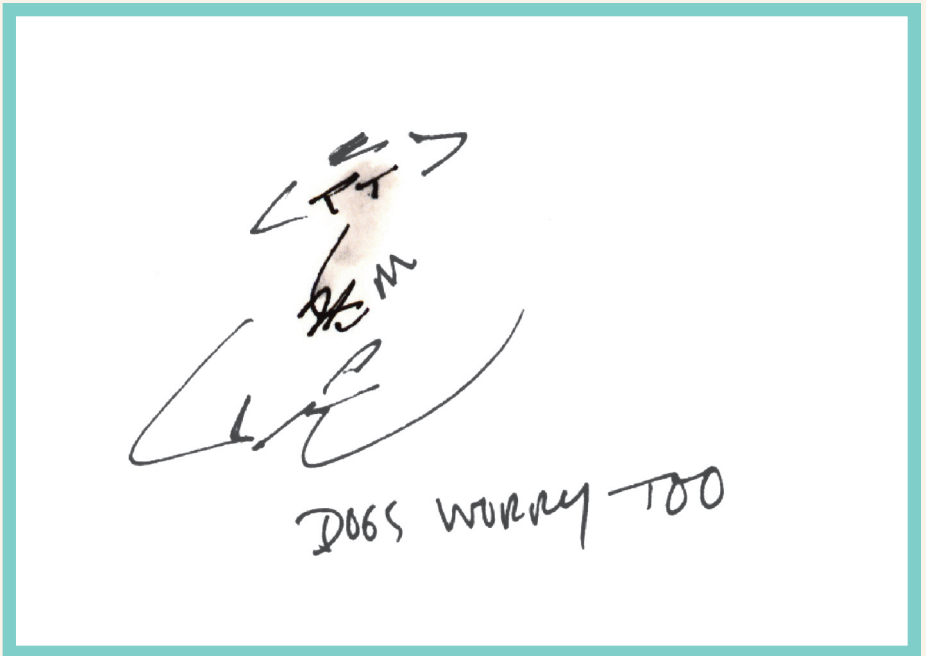


Raymond Scully (*Jefferson Daily/As It Was*) and Madeleine DeAndreis (*Jefferson Daily*)



Little Victories

Mari Gayatri Stein



*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has appeared in over 30 books, and she has taught yoga and meditation for many years. To order art and cards of the published work in the *Jefferson Monthly* and Mari's other work, call 541.770.6035 or visit www.gypsydogpress.com.*



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Theater and the Arts

Molly Tinsley

The Dream of Something Else

Rumor has it that the fairies' costumes in the Oregon Shakespeare Festival's *A Midsummer Night's Dream* got toned down between previews and opening night. The tutus that charm us now replace conspicuous codpieces as the final touches to black fishnet muscle shirts, black tights, combat boots, and chains. If this is true, the adjustment may be one of those happy accidents crucial to the making of art. For grafting a little feminine color and softness onto a hyper-male image short-circuits the easy conclusion—"OK, the fairies are gay"—in favor of a more unsettled, "Whoa! These fairies are something else!" Indeed, the magic and poignancy of this provocative production, directed by Mark Rucker, begins with them.

Led by an enigmatic Puck (John Tufts) and a mesmerizing First Fairy (Mark Bedard), these female males, innocent yet jaded, cavort with awkward grace, reach with scornful desire, and wince with pained pleasure. Careening, colliding, clumping, separating, occasionally self-organizing into a line dance, they are biology's answer to particle physics; they seem to embody a primal, life-energy that defies classification.

Society has its tidy boxes—human or animal, natural or supernatural, aristocrat or menial, male or female. Shakespeare's *Dream* tampers mightily with these categories for comic effect. Rucker's production shakes up the last pair in particular, luring us beyond the rigid boundaries of gender, and into the woods.

Our first stop is Athens, where the Duke, Theseus (Michael Elich), and his soon-to-be queen Hippolyta (Shona Tucker) anticipate their upcoming nuptials. In shiny, hard-edge suit and gown, they are the poster couple of Uptight, stark gender stereotypes, a Ken doll with his Barbie, though her flaring lip and

twitching leg betray her imprisoned vitality. She's an Amazon, remember—the original virile female. Theseus wooed her with his sword and won her love doing her injuries, the paradoxical backstory that flavors all the courtships to come. In Athens we meet another manly woman in Egeus. Traditionally an irate father whose daughter Hermia has refused the husband he's picked for her, Egeus is played as a mother by Linda Alper with no sacrifice of authoritarian power-flexing.

After that, the magical, mystery tour begins, complete with psychedelic minibus. The symmetrical arch of Walt Spangler's wondrously simple set splits to welcome a third structure. The trio of free-forms seem borrowed from a space-time warp: we aren't in Athens anymore.

We're trailing Hermia, who's determined to marry the man of her choice, Lysander. She's trailed by Demetrius, who's determined to catch her, and Helena, determined to catch him. This quartet has chased through many a *Dream* virtually undistinguishable. In Rucker's version, they are clearly differentiated around the reference point of gender. Demetrius (Christopher Michael Rivera) is the macho love-em-and-leave-em cad that women can't resist, complete with bad patent leather shoes. As Helena, his female counterpart, Kjerstine Anderson takes self-abasing masochism below the reach of any self-help book. Tasso Feldman's Lysander, by contrast, is the New Age ultra-sensitive—read *feminine*—man, whose powerful emotions tie him almost literally in knots, while Emily Sophia Knapp's prudent Hermia plants her pigeon toes firmly on the ground and stiff-upper-lips her way through terror without losing control.

As the night unfolds, the cross-dressed fairies pluck off the lovers' feminine coats and dresses, masculine jackets


and trousers, taking special delight in the women's accessories. Gendered courtship rituals and role-assignments disintegrate in a rude chaos of need and aggression, as the lovers, infected with that incorrigible energy surrounding them, let it all hang out. The fairies return their garments at the end, but with a switch. When discovered by the authorities, the boys grab the girls' coats to clothe their relative nakedness, and vice versa.

If the fairies seem the emissaries from an ungendered place, what about their leaders, the inarguably masculine Oberon (Kevin Kenerly) and the delicately feminine Titania (Christine Albright)? Brilliantly cast, these two certainly pass as a hetero-sexy couple—how could Titania and Oberon not? Yet this pair projects that *something else* as well.

She is lithe and insubstantial, a tiny dancer you could fit inside a flower. He is massive and solid as the earth. Their costumes are the antithesis of Theseus and Hippolyta's hard-edge, social straight-jackets: blurry contours, frazzled hair, flowing cloth, ruffled feathers. It's as if they could merge in an eye-blink.

In fact both grieve their estrangement. Titania looks exhausted by the havoc their feud has wreaked on the natural world. Oberon so identifies with Helena's unrequited longing that he is moved to help her. This Oberon and Titania are meant to be fused; they so clearly comprise, as yin and yang, a single energy, that when Oberon "wins" their fight, he seems to win on behalf of us all.

Only in theatre, perhaps, can gender be safely tossed up for grabs. Thus Bottom (the fast-talking Ray Porter) is eager to act all the parts in the play the mechanicals are preparing for the Duke's wedding, from ingénue to lion, and it's all Peter Quince can do to restrict him to the heroic male. The boy, Flute, agrees to wear a dress and play Thisbe; that Flute is played by Eileen deSandro simply adds to the gender fun, as does the mischievous flowered apron on Richard Elmore's Starveling.

In Rucker's *A Midsummer Night's Dream*, male and female are not the absolute polarities that culture insists on. In fact, this comedy suggests, when we squish our lives into such boxes, we lose *something else*, something magical and spacious, yet poignantly familiar, that universal ungendered once-upon-a-time. The good news is that all season in the Bowmer theatre, at least for a couple of hours, we can have it back. 

Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

Poetry

Scott Dalgarno

Sacred Heart

I was slow awakening to so many things—
My mother's neurosis, the Russian
Threat. God's silence. In Miss Chastain's
Fifth grade classroom you said nothing,

Just unhooked the oval charm from
Your gosling neck and put it into my
Hands. The look in your black eyes
Made holes in me I have yet to fill.

Sitting on your porch under the large
Plywood hand advertising your mother's
Skill reading Tarot and palms was all
I needed to know of bliss to keep a white

Knuckled grip on breathing. Holding your
Hand, watching as you tucked your tawny
Feet up under the crimson fringe of your
Skirt, I would have been content never

To rise again—but that summer you
Moved. I knew only because a podiatrist
Opened an office in your home—the hand
Above the door replaced by a swinging

Foot; your room become a doctor's surgery.
Word came today that poor Jesus likely died
Of a blood clot breaking loose from his
Mangled hands or feet—stopping his heart;

What long haul air travelers may get if they
Fail to stand and walk about. Pulmonary
Embolism. Odd to think of Jesus dying
Of something so pedestrian. So long

Ago, and yet how palpable the memory of
my empty hand, your retreating feet, the ache
that makes my teenage catastrophes pale.

Scott Dalgarno has been pastor of Presbyterian churches in Portland, Ashland, and now in Eugene. He has an M.A. in English from University of Oregon, and has co-taught "Film and Ethics" at Southern Oregon University. Until recently he wrote an occasional column for the *Ashland Daily Tidings*, and has published poems in *The Christian Century*, *America*, *The Antioch Review*, and *The Yale Review*. "Falling Upward" first appeared in *The Christian Century* in 2005.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry editors
126 Church Street
Ashland, OR 97520.

Please allow two to four weeks for reply.

Art



ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival offers a range of productions through Spring, Summer, and Fall. In the Angus Bowmer Theatre: Shakespeare's *A Midsummer Night's Dream*, thru Nov. 2; August Wilson's *Fences*, thru July 6; *The Clay Cart* written by Sudraka & translated by J.A.B. van Buitenen, thru Nov 2; *The Further Adventures of Hedda Gabler* by Jeff Whitty, thru Nov. 1; and Arthur Miller's *A View from the Bridge*, July 23 thru Nov 1. Playing in the New Theatre: *Welcome Home, Jenny Sutter* by Julie Marie Myatt, thru June 20; Shakespeare's *Coriolanus*, thru Nov 2; and *Breakfast, Lunch and Dinner* by Luis Alfaro, July 1 thru Nov 2. Productions on the Elizabethan Stage/Allen Pavilion: Shakespeare's *Othello*, June 3 thru Oct 10; *Our Town*, by Thornton Wilder, June 4 thru Oct 11; and Shakespeare's *The Comedy of Errors*, June 5 thru Oct 12. Performances at 1:30 and 8 pm. Ticket prices vary. On Pioneer St., Ashland. (541)482-4331 or www.osfashland.org

◆ Oregon Stage Works presents *Trip to Bountiful*, thru June 23. Horton Foote's classic about an older woman's journey to her childhood home. 8 pm and Sunday matinee at 2 pm. \$25 Adults / \$12 Students. \$17 Adults / \$10 Students. At 185 A Street, Ashland. (541) 482-2334 www.oregonstageworks.org

◆ Barnstormers Theatre presents *All in the Timing* by David Ives, June 13-29. With wit, charm, and adroit wordplay, this potpourri of vignettes ponders some nagging metaphysical questions: Is there a perfect line for sparking a romance? Can three randomly typing chimps create Hamlet? How would Trotsky cope with the pickaxe he's discovered in his head? David Ives' answers are part Plato, part Monty Python, with a splash of Marx Brothers! 8 pm. Barnstormers Theatre, 112 NE Evelyn Avenue, Grants Pass. www.barnstormersgp.org

Music & Dance

◆ Camelot Theatre Company presents *Spotlight on Tony Bennett*, featuring David Gabriel, thru June 15th. Then, Camelot presents the Tony Award-winning *Promises, Promises*, a musical, June 25-July 27. Based on the screenplay *The Apartment* by Billy Wilder and I.A.L. Diamond. 2 pm and 8 pm. At Talent Ave & Main St, Talent. (541) 535-5250 www.camelottheatre.org

◆ The Oregon Cabaret Theater presents *Archy and Mehitabel*, June 13-August 31. Previews June 11 & 12. A typewriter clatters away at midnight in a deserted newspaper office as Archy, the cockroach with the soul of a free-verse poet, pounds out his poems by diving onto the keys.



Solo trumpeter Allen Vizzutti performs at the American Band College's 20th annual Ginger Rogers Craterian Theater concert on June 26th.

This charming musical features eccentric characters, a witty script by Mel Brooks, a Gershwin/Bernstein-inflected score and lots of singing and dancing. Thurs-Mon at 8 pm; Sun brunch matinee at 1 pm. Located at 1st & Hargadine Sts., Ashland. (541)488-2902 www.oregoncabaret.com

◆ Music at St. Mark's presents "A Wedding Concert" on June 12, 8 pm. Musicians from Colorado, West Virginia, and members of the Apollo Chamber Brass, present music for brass quintet, mezzo-soprano, alto, organ, and combinations of instruments. Free. A reception will follow. St. Mark's Episcopal Church is located at 5th and Oakdale in Medford. (541) 858-8037.

◆ Craterian Performances presents Brian Regan, on June 29. 7:30 pm. For mature audiences. \$46. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and www.craterian.org

◆ The American Band College presents its 20th annual Ginger Rogers Craterian Theater concert on June 26, at 7:30 p.m. The ABC Directors Band features over 200 high school and college band directors from around the US. Principal conductors are Ralph Hultgren, professor at Queensland Conservatorium Griffith University in Australia, and Bruce Dinkins, a 30-year concert band director now teaching at James Bowie High School in Austin, TX. Special guest conductors are Al and Gladys Wright, who have been conducting, composing and teaching band music since the 1940s. Soloist is trumpeter Allen Vizzutti, who has performed with Chick Corea, Doc Severinsen, The NBC Tonight Show Band, the Airmen of Note, the Army Blues, Chuck Mangione, Woody Herman and others. Tickets at the Craterian box office (541) 779-3000, www.bandworld.org or at Cripple Creek. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000

◆ The Palo Alto Chamber Orchestra returns to the Elizabethan Stage of the Oregon Shakespeare Festival for a concert on June 30 at 8:30 pm. Handel's Concerto Grosso Op. 6 No. 11 in A Major opens the program and includes a variety of musical offerings including Dragonetti's Double Bass Concerto in G Major and Tchaikovsky's masterful Serenade for Strings. A new piece, Crossroads, by young composer Elizabeth Lim will be debuted. \$12 and \$8 (for JPR Listeners' Guild Members, OSF Members, Chamber Music Concerts Members, Students and Seniors). (541)482-4331

◆ Casablanca Belly Dance Night on June 6, 8 pm. \$8. At Ashland Bellview Community Grange, 1050 Tolman Creek Road, Ashland. (541) 210-8471

◆ Britt Festivals presents a wide range of entertainment this month:

Crosby, Stills & Nash, June 1, 7:30 pm. Lawn: \$57.00; Child (0-12): \$39.00

Send announcements of arts-related events to:
Artscene, Jefferson Public Radio,
1250 Siskiyou Blvd., Ashland, OR 97520
or to paul.b.christensen@gmail.com

June 15 is the deadline
for the August issue.

For more information about arts events,
listen to JPR's Calendar of the Arts or visit our
online Community Calendar at www.ijpr.org



The Living Gallery features new mixed-media (wood, metal and paper) assemblages by local artist Linda Lamore. ("Forest Dance", pictured here)

Return to Forever with Chick Corea, Stanley Clarke, Al DiMeola, Lenny White, June 7, 7:30 pm. Reserved: \$56.00; Lawn: \$32.00; Child (0-12): \$21.00

LeAnn Rimes / Siskiyou Summit, June 9, 7:30 pm. Lawn: \$40.00; Child (0-12): \$28.00

Mardi Gras in June—The Neville Brothers & Dr. John, June 12, 7 pm. Reserved: \$49.00; Lawn: \$32.00; Child (0-12): \$21.00

Michelle Shocked / The Devil Makes Three, June 13, 7:30 pm. Reserved: \$29.00; Lawn: \$18.00; Child (0-12): \$15.00

An Evening with Michael Franti & Spearhead, June 21, 8 pm. Reserved: \$42.00; Lawn: \$30.00; Child (0-12): \$20.00

An Evening with The Flying Karamozov Brothers, June 22, 8 pm. Reserved: \$32.00; Lawn: \$20.00; Child (0-12): \$9.00

Keb' Mo' / Taj Mahal, June 23, 7 pm. Lawn: \$34.00; Child (0-12): \$24.00

Dana Landry Jazz Septet at Eden Valley Orchards, June 26, 6 pm. Admission: \$5.00

Earth, Wind & Fire, June 26, 7:30 pm. Reserved: \$84.00; Lawn: \$47.00; Child (0-12): \$35.00

Under The Radar Festival—Wailin' Jennys, Kelly Joe Phelps and Krista Detor, June 27, 6:30 pm. Reserved: \$27.00; Lawn: \$16.00; Child (0-12): \$12.00

Mark Knopfler, June 29, 7:30 pm. Lawn: \$56.00; Child (0-12): \$39.00

Exhibitions

◆ The 30-plus members of the Ashland Gallery Association host a First Friday Art Walk in downtown Ashland and the Historic Railroad District on June 6. Refreshments, music, and artist demonstrations are offered at many locations along the walk from 5-8 pm. For a free gallery guide call (541)488-8430 or www.ashlandgalleries.com

◆ Grants Pass comes alive with music and art on the first Friday of each month from 6-9 pm. Shops, galleries, and restaurants stay open, displaying local art and musical talent. Downtown



Britt Festivals presents Michelle Shocked on June 13th.

Grants Pass, H and 5th Sts., Grants Pass. (541)787-0910

◆ Medford celebrates the arts every 3rd Friday with a downtown Art Walk. The galleries are open every third Friday. Art receptions include wine, appetizers, music and meeting local artists who love to talk about their art. The Rogue Art Center and Gallery, Art du Jour Gallery and Yesterdays Blossoms always have maps. The event starts at 4:00pm and continues until 7:00pm.

◆ Rogue Community College presents its "Southern Oregon Art Show," June 6-19. A non-juried regional art show with professional, amateur and youth categories. The art show also features a series of hands-on workshops including, metal sculpture, PMC art clay, dry pigments, resin casting, clay sculpture, mosaics, pastels, watercolor and printmaking. Fire House Gallery,

Rogue Community College, 214 SW 4th Street, Grants Pass

◆ The Living Gallery features new mixed-media (wood, metal and paper) assemblages by local artist Linda Lamore. Artist reception on 1st Friday, June 6, 5-8pm. Open Wed. through Sunday. At 20 S. First St., downtown Ashland.

◆ The Grants Pass Museum of Art presents "Art In The Garden" on June 21 and 22. Visit 10 beautiful Grants Pass private gardens, adorned with the artwork of renowned local artists.. If you have an organization or group that would like to schedule a docent tour of this exhibit, call 479-3290. Tuesday -Saturday, noon to 4 pm. Free. Grants Pass Museum of Art, 229 SW G Street, Grants Pass

◆ Second Friday ArtWalk in Cave Junction takes place each month from April through December, 5 to 8 pm. Explore the visual, performing, literary and Epicurean Arts of the Illinois River Valley! Visit the Arts Council website at www.irvac.com. (541) 592-4444.

NORTH CALIFORNIA

Theater and Music

◆ Riverfront Playhouse presents *School House Rock Live!*, thru June 28. Originally adapted & produced for the stage by Theatre BAM. At 1620 East Cypress, Redding. (530) 222-4862.

◆ The Palo Alto Chamber Orchestra performs a concert on the outdoor stage of the Dunsmuir Botanical Garden on June 28. 6:30 pm. The program features a variety of musical offerings including Tchaikovsky's masterful Serenade for Strings, plus "Crossroads," a new piece by young composer Elizabeth Lim. Double bassist Michel Taddei is the soloist for Domenico Dragonetti's Double Bass Concerto in G. Handel's Concerto Grosso Op. 6 No. 11 in A Major opens the program. The park opens at 4 pm. An al fresco dinner is served at 5 pm. In the case of inclement weather, dinner & concert will be held at the nearby Dunsmuir Elementary School Gym. For dinner and/or concert ticket information: Dunsmuir Parks and Recreation Dept. at (530) 235-4740.

Exhibitions

◆ The City of Redding presents a Spring Art Exhibit showcasing, watercolors, ceramic/wood/metal, and a mélange of media by the students of Anderson New Technology High School thru June 13. This show is an extension of the Art in Public Places program sponsored by the City of Redding. 8-5, M-F. Located on all three floors of City offices. At 777 Cypress Avenue., Redding. www.reddingart.org

UMPQUA

Music

◆ The Umpqua Singers present their final concert for the season on June 6. 7:30 pm. The pro-

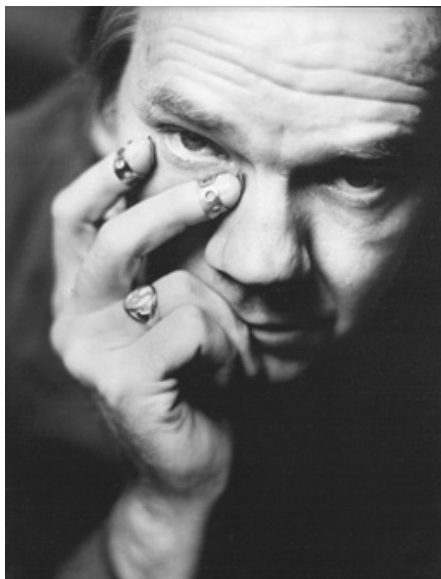
CONTINUED ON PAGE 34

gram will include a wide variety of musical styles ranging from big band swing tunes to contemporary rock, blues, and Latin selections. Special guest ensembles from local high schools will be featured. \$5 per person or \$12 per family at the door. At Jacoby Auditorium, on the Umpqua Community College campus, Roseburg. (541) 440-4693.

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents Eric Taylor on June 14, 8 pm. Taylor has written songs for people such as Nanci Griffith and Lyle Lovett, having blues guitar stylings from music legends Lightnin' Hopkins, Mance Lipscomb and Mississippi Fred McDowell while working at the Family Hand club. Later, he developed his own unique guitar picking style, that would be used by Guy Clark, Townes Van Zandt, Robert Earl Keen, Lyle Lovett, Steve Earle, and Nanci Griffith. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848



The Pistol River Concert Association presents legendary guitar picker, Eric Taylor on June 14th.

Exhibitions

◆ The Coos Art Museum presents watercolors and pastels by Kim Wurster, winner of last year's Peoples Choice Award from the Coos Art Museum Biennial, thru June 28. Wurster's paintings depict skillfully rendered scenes from nature. "Expressions West 2008," an Annual juried competition features the works of painters from 13 western states thru July 5. Co-sponsored by the Southwestern Oregon Community College Foundation, prize winning works will be added to the collection of the college. At 235 Anderson Ave, Coos Bay. (541) 267-3901 or www.coosart.org



Keb' Mo' performs on June 23rd at the Britt Pavilion in Jacksonville as part of the Britt Festival's 2008 season.

◆ The Humboldt Arts Council presents:

"Expressions in Handmade Paper by the Deckle Edge," June 2-July 22. The Deckle Edge Group was founded fourteen years ago by four artists who were using handmade paper as a fine art medium and decided it would be interesting and beneficial to share information while visiting each other's studios.

"Fifth Annual Small Works Exhibition and Benefit Drawing," June 1-December 7. Twelve of Humboldt County's artists have donated a small painting, drawing, print or a 3-dimensional work for this fundraiser to benefit the Humboldt Arts Council. The lucky winners will be drawn at a reception December 7, 2007 from 5-7 pm.

Tickets are \$10 each, 3 for \$25, 10 for \$50 and 25 for \$100 and are available in the Museum store.

"Landmarks" by Melissa Chandon, thru July 1. Chandon's oil paintings are rendered with a passionate physical language that evokes a deep feeling of isolation and loneliness amidst the welcoming tradition of her subjects.

At the Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

KLAMATH

Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thursday evening from 8:30 PM to midnight at King Falls Lounge in Klamath Falls. All levels of blues musicians are welcome. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ The Ross Ragland Theater has three events in June:

On June 13-14, Carla's - The Dancers Studio presents its spring dance concert, "The Magic Veil."

On June 16, The Ragland hosts its 2008-2009 Season Launch Party. 5:30 pm. Ragland friends enjoy a BBQ and street party before moving into the theater for a sneak-peak of the community production of *Guys & Dolls*.

On June-19, Rachel's School of Dance presents its spring dance recital.

The Ross Ragland Theater is located at 218 N. 7th St., Klamath Falls, OR 97601. Call the box office at 541.884.L-I-V-E or visit www.rrtheater.org for additional information.



Craterian Performances presents comedian Brian Regan June 29th in downtown Medford.

As It Was

Stories from the State of Jefferson

Bandon-By-The-Sea

Founded in 1874 by George Bennett, Bandon was an important seaport in Oregon's early days as goods traveled up and down the coast. As time went by, lumber mills, sawmills, a shipbuilding yard, a woolen mill, and canneries began to dot the landscape.

As automobiles gained in popularity in the early 1920s, Bandon became a popular resort town and was renamed Bandon-By-The-Sea.

In the summer of 1936, Bandon suffered a devastating fire that destroyed all but a few buildings in town. Slowly but surely Bandon began to come back to life.

During World War II, the Coast Guard stationed 118 servicemen in Bandon. They patrolled the beaches north and south of the Coquille River to protect against possible attacks by the Japanese or Germans. The beach patrols never reported an enemy landing.

As the years went by, Bandon saw the demise of the lumber and woolen mills, but became famous for its wild bog cranberries. Bandon's cranberries actually date to 1885, when Charles McFarlin planted the first crop from a wild variety that he brought from Massachusetts. He originally planted 5 acres but today more than 2000 acres of cranberries are grown. Each September people travel from all over for Bandon's Cranberry Festival.

Source: Douthitt, Nathan. *A Guide to Oregon South Coast History - Traveling the Jedediah Smith Trail*. Oregon: Oregon State University Press, Corvallis. 1999.

Flights + Fog = Frustration

Anyone who flies in and out of Medford, Oregon knows that fog often causes flights to be delayed—even cancelled.

Tom Tepper, a Medford flight instructor in the 1930s, recalled when Medford's airport would be "socked in for weeks at a time." This caused havoc with commercial air service in those early days. United Airlines had only one flight a day from

Seattle and Portland to San Francisco and Los Angeles, with a stopover in Medford.

Tepper remembered the story of a businessman who dreaded flying, but reluctantly agreed to take a flight to Portland for a meeting. Heavy fog kept the plane from landing in Portland, so they flew on to Seattle, where the man had to spend the night.

The next day, Medford was fogged-in, so the flight continued on to San

Francisco. Since it was also under fog, the plane went on to L. A., where the unhappy man again had to layover. Because Medford was still closed the next day, he was flown to San Francisco and given a ticket for the Greyhound bus to Medford.

With radar, a more advanced instrument landing system, and a longer runway, travelers today find it easier to get in and out of Medford—most of the time.

Source: "Under the Stars" *The Life and Times of Tom Tepper* as told to Nancy J. Bringhurst, p. 109.

Soap Box Derby, 1953

The heat was intense even for a July 1953 race day in Southern Oregon.

The Crown Avenue Raceway in Medford had been carefully prepared with sawdust and hay bales to protect both the racers and the crowd. There were more racers than ever—27 in Class B and 48 in Class A—competing for more than 150 prizes donated by Medford merchants. For three-and-a-half hours, two racers at a time were pitted against one another.

Between divisions, there was a comic event featuring local mayors in what was called the Oilcan Derby. The only spills of the day happened in this race, but the injuries were more to pride than bodies.

The crowd of several thousand was eventually treated to the race between division champions. The winner was 15-year-old Chuck Mansfield in his Black Widow racer, the Class A champion, who beat out Gary Brunner, Class B champ. Both were

from Grants Pass.

Among Mansfield's many winnings was an all-expense paid trip to Akron, Ohio in order to compete for the national Championship against winners from all over the country.

Mansfield's motorless entry glided to its one-car length victory in Medford's second annual Soap Box Derby.

Source: "Grants Pass Boy Victor in Valley Soap Box Derby," *Medford Mail Tribune*, July 13, 1953.

JM

As It Was is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.

CLASSIFIED ADS

SERVICES

BIRD/ART TOURS, Klamath Falls, Oregon, with hotel discounts. Choice of 3 self-guided tours. Escorted group tours with fee. View 7-foot-high painted pelicans, and visit unique galleries. Info: www.pelicansonparade.com, www.travelklamath.com, 541-882-1501, 800-445-6728.

PROPERTY

ROCKY POINT LAKE FRONT, dock, canoes, paddle boats, sleeps 8-10. Studio also available. Pontoon boat excursions. Pine Cone Lodge, 27635 Rocky Point Road, Klamath Falls, OR. 541-356-2378. JPR rates. 2-night stay minimum.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.



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A delightful evening featuring the acoustic music world's newest young stars who will convene for an exciting journey of New Acoustic, Bluegrass, Celtic, Jazz, and Old-time music.

All-Star String Summit Concert 2008

Wednesday, July 9 · 7:30pm Doors open at 7:00pm

Kenneth W. Ford Theater, College of the Siskiyous
800 College Ave., Weed, CA

"This show is the dream show, the show of the year, for anybody interested in any kind of acoustic music, strings, or fiddling. These young folks are absolutely the future, but they's happening right now. Bring your kids and watch their ears grow big and their eyeballs pop." —Fiddle legend **Darol Anger**



Tashina Clarridge, the 2005 Grand National Fiddle Champion, has performed at Carnegie Hall with Grammy winning bassist Edgar Meyer, and has toured with Mark O'Connor and others. Multi-instrumentalist and 4-time Grand National Fiddle Champion **Tristan Clarridge** tours internationally with Crooked Still, Darol Anger, Natalie Macmaster, and others.



Old School Freight Train was dubbed "An emerging force to reckon with in today's world of acoustic music" by mandolin giant, **David Grisman**, and "Accessible but uncompromising in creativity" by the *Chicago Tribune*.

Tickets	Advance	Door	Tickets available at Village Books in downtown Mt. Shasta, Bernie's Guitar in Redding, and brownpapertickets.com 1-800-838-3006 (24 hours)
Adults	\$15	\$17	
Kids 12 and under	\$5	\$7	

This project supported by the Siskiyou Arts Council



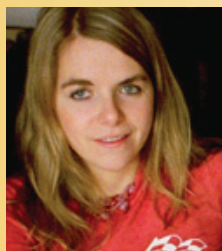
Appalachian fiddle phenomenon **Brittany Haas** tours with Crooked Still, Darol Anger, and Tony Trischka, with recent appearances on *The Ellen Degeneres Show*, and *The Late Show with David Letterman*.



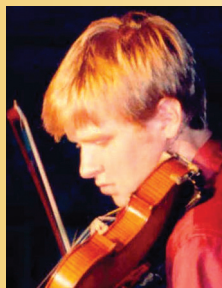
Hanneke Cassel's "Exuberant and rhythmic" (*The Boston Globe*) Celtic fiddling has graced stages of Boston's Symphony Hall (opening for Judy Collins), Mountain Stage, and Lincoln Center.



Grammy nominated **Rushad Eggleston** is a wildly inventive master of improvisation. His keen skill at adapting driving rhythmic styles to the cello is nothing short of revolutionary.



Dubbed the "voice of the new tradition" by *Performer Magazine*, **Aoife O'Donovan's** angelic voice brings mature expressivity to traditional songs. A founding member of alternative Bluegrass sensation Crooked Still, she has also performed with Solas, Darol Anger, and the Boston Pops.



US National Scottish Fiddle Champion and brilliant jazz violinist **Jeremy Kittel** holds a masters degree in Jazz performance from Manhattan School of Music. A member of Turtle Island String Quartet, he has appeared at the Kennedy Center, and on *A Prairie Home Companion*. "**Jeremy is an excellent musician.**" — **Chick Corea**



Vibrant young cellist and Julliard graduate **Natalie Haas** tours internationally with renowned Scottish fiddler Alasdair Fraser — their 2004 release was awarded the Best Album of the Year in the Scots Traditional Music Awards.



Jazz violin genius & Columbia recording artist, **Billy Contreras** has appeared on the *Conan O'Brien Show*, and recorded for Willie Nelson.



Concerts Under the Stars 2008



photo by Ray Broomall Digital Images

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